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September 1994
The DJ Magazine

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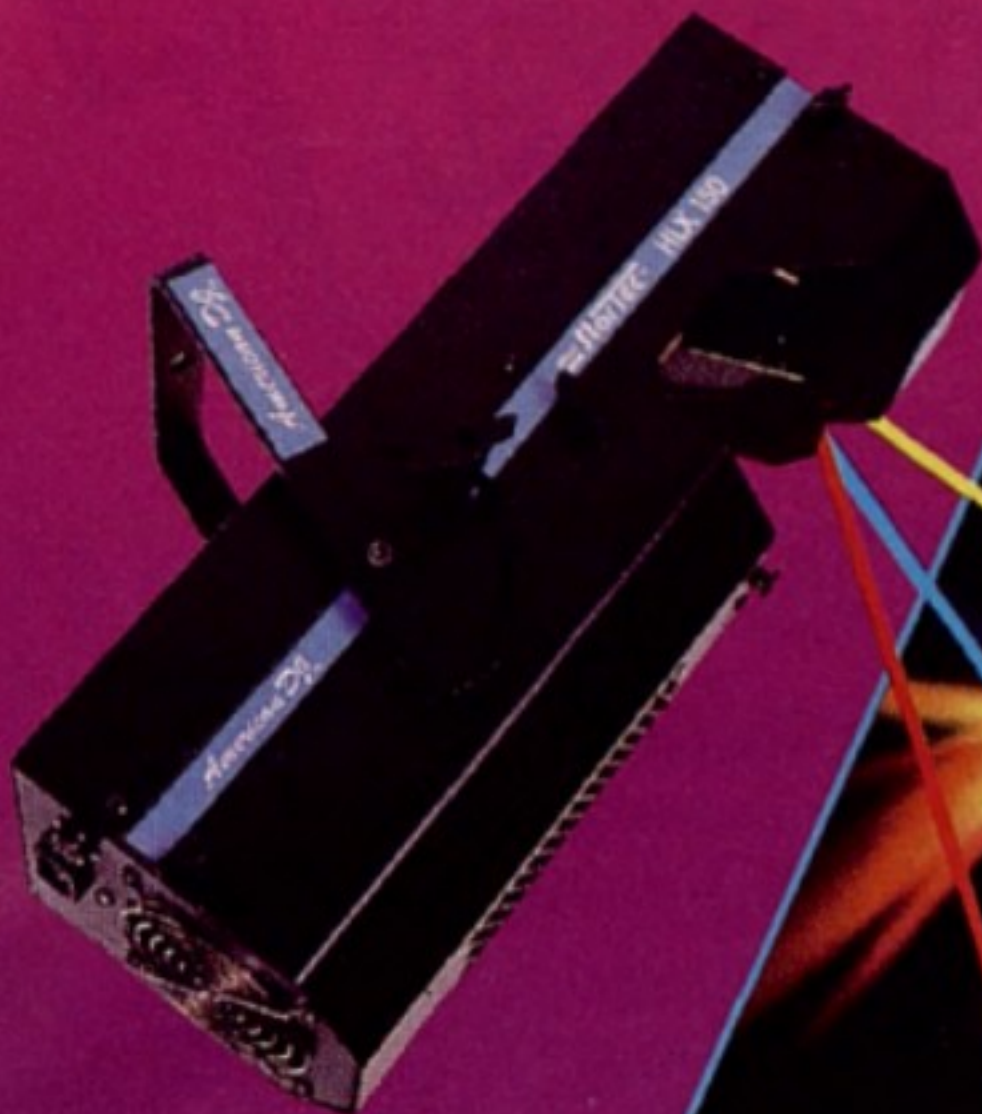
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Mobile BEAT

The **DJ** Magazine

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Summer's history!
Turn to page 79 NOW!



The Mixx

Issue #21 - August/September 1994

Discover the
power of

Beach Music

and meet the DJs in
The booths at the Beach!

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Record label
is DJ's
spin-off

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"Stanton Trackmaster series of DJ cartridges are the best I've ever used for hot mixing."

-Johnny Medley, DANCE MUSIC AUTHORITY MAGAZINE

DANCE MUSIC AUTHORITY MAGAZINE

The Mixer's Workstation:

ALL DJ CARTRIDGES ARE NOT ALIKE!

The recently-introduced Stanton Trackmaster series of dj cartridges are the best cartridges I have ever used for hot-mixing. Compared to the Shure SC35C and the wildly popular Stanton 680EL, the Trackmaster is clearly the winner. Further, when the Stanton Trackmaster AL is compared directly against the Ortofon Nightclub S version, it is sonically too close to call, while the Stantons win in the tracking department. The Stantons must get the overall edge, however, since they are significantly less expensive than the Concorde.

I find the sound on the Trackmasters to be exceptionally clean and punchy, with the best description of the sound being "clear, open and in your face." The Trackmaster provides the punch and clarity of a CD with the characteristic warmth of vinyl. I also noticed that older records sounded much punchier on the Trackmasters.

Part of this sonic improvement is certainly due to the integrated headshell design of the Trackmaster; there are no exposed wires or cartridge terminals to generate unwanted noise. As the company says: "You don't need the dexterity of a surgeon to mount the cartridge." It's simply screw and play. A patented cantilever design allows for backcueing with-

out the risk of stylus damage. Moreover, the stylus is grounded, which prevents dust buildup and its associated noise.

The Trackmaster boasts impressive specs, which from all indications appear to be conservatively measured:

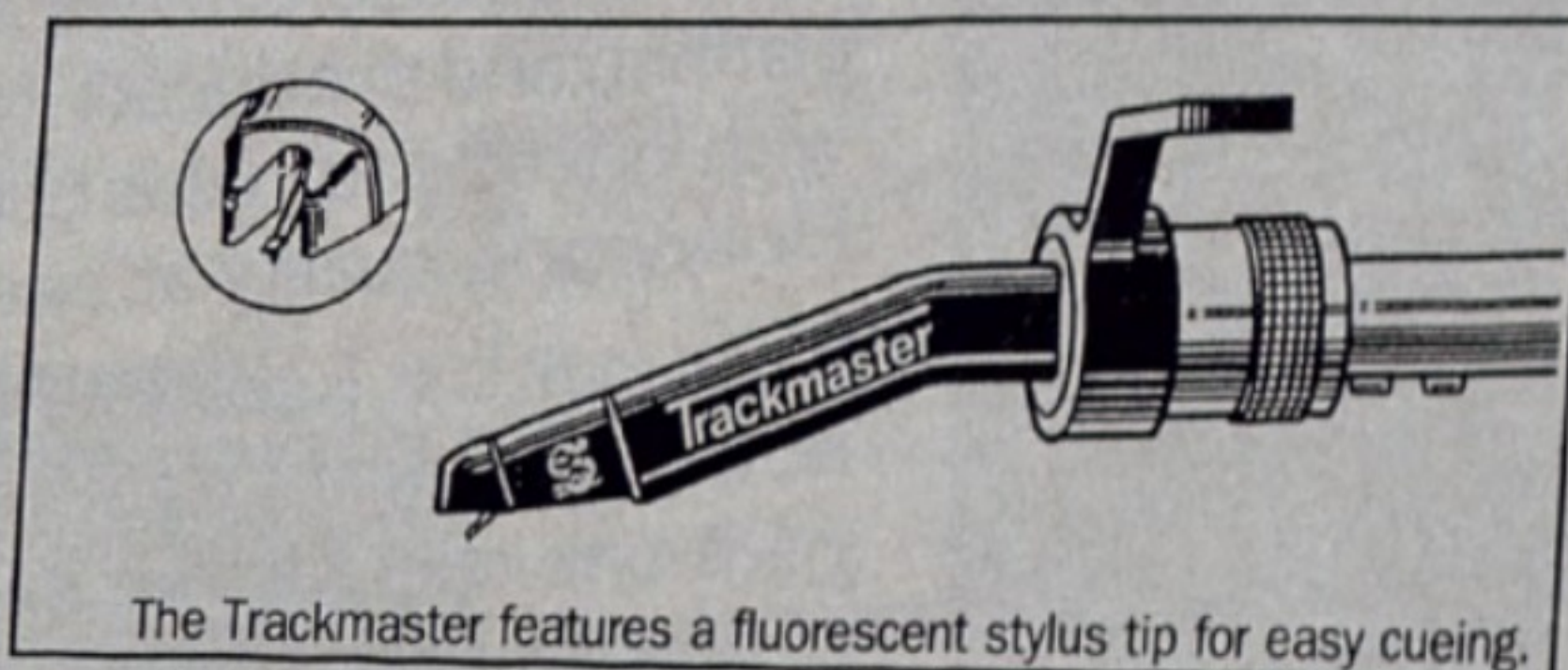
| | |
|-----------------|-------------|
| Frequency Resp. | 20Hz--20kHz |
| Channel Sep. | >30dB!! |
| Tracking Force | 2--5 grams |
| Output Voltage | 5.2 mV!! |

Since the Trackmaster's stylus is perfectly aligned, they are much easier on your records than conventional cartridges, preventing cue burn, clicks and pops. I was pleasantly surprised to find that I could confidently track at only 3.5 grams, while still being able to get brutal with double copies and scratching. I can also work at a faster pace, since the Trackmaster's design allows me to find the exact groove with much less effort. The Trackmaster is honestly one piece of gear vinyl users must invest in if they care about their

record collection. This cartridge brings out the best in vinyl, since the jock can now perform even more stellar tricks while delivering a CD-rivaling sound. The folks at Stanton recommend the AL version for tracking ability.

Trackmasters are not cheap, but they are considerably less than the Ortofon Concorde (Nightclub version w/ spherical stylus); they track better and sound as good. If you are mastering to DAT, reel or high quality cassette, there is simply no substitute. The Stanton name is synonymous with quality, high performance and durability, so there is no question that these cartridges will hold up over the long haul. In the final analysis, if tracking ability and premium sound quality are the main concerns, go with the Trackmaster. By all means go with the Trackmaster if you are mastering to DAT, because you only sound as good as your weakest link!

--Johnny Medley



The Trackmaster features a fluorescent stylus tip for easy cueing.

For more information on our Trackmaster Series, plus the complete Stanton line of DJ cartridges, stylii, headphones and slipmats, call or write:



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DJs lost at sea!

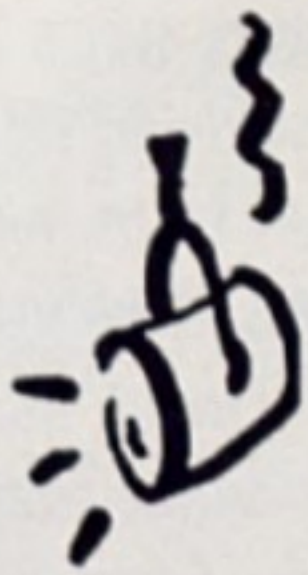
It's right out of *Unsolved Mysteries*. A Gemini PMX-1000 washes up on the tannish gray shoreline of the Beach Music Triangle, an infamous chunk of sand and soil located between Daytona Beach, Fla., Virginia Beach, Va. and stretching inland to Memphis, Tenn. The mixer marks the midpoint of the eastern leg of the triangle, a point known as Ocean Drive, S.C. (a.k.a. North Myrtle Beach). It is here that beach music got its start, and here that members of the Association of Beach and Shag Club DJs keep dance floors packed and Beach music alive. In this issue, we'll tell you why the audience for Beach music is reaching beyond the bounds of the triangle and what you need to know when someone yells "Play some beach music!"

With VCRs a standard appliance in most homes, many prospective clients expect us to have demonstration video tapes to loan or give out. Cost aside, it's a reasonable request. How better to get a good idea of the kind of job a DJ does. On the other hand, some prospects judge DJs on the production quality of their video. If a video is to be a good marketing tool, it has to be well planned and produced. Rob Alberti has considerable experience with videos and in this issue, offers some tips on how to get near-Hollywood quality at backlot prices.

In our last issue, Henry Collins and George Mohr discussed how to get the buzz and hum out of your system. This time, Henry goes one step further in improving your audio with proper use of equalization. And to help you out tight situations, George has a few suggestions on what you should have in your DJ emergency kit.

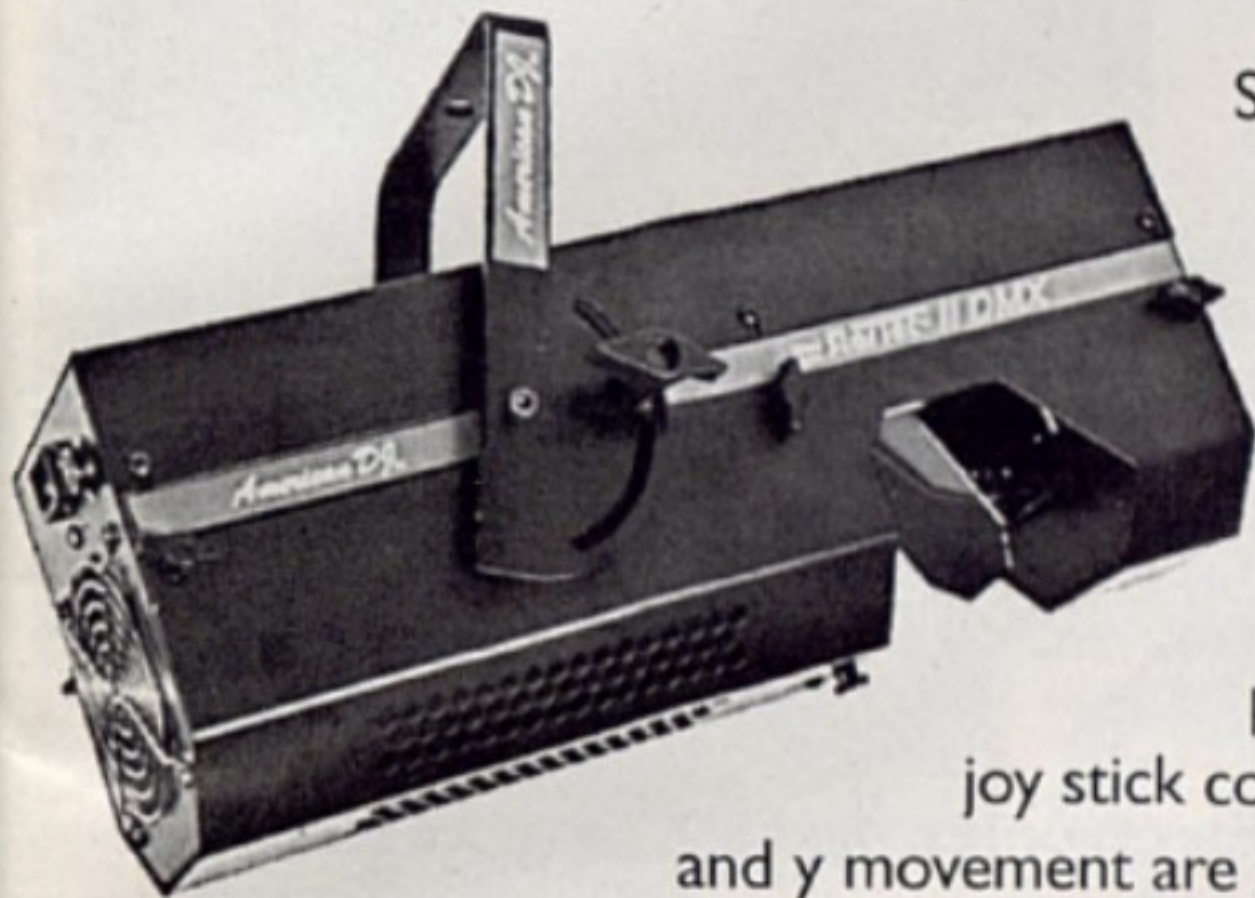
Elsewhere in this issue, DJ Joel Miller relates his Nightmare from a hot and stormy night past; Jay Maxwell suggests a playlist for the Class of 1979; and Blaine Greenfield offers a few pointers for new DJs looking to capitalize on the High School and College market. All in all, it's a great time to break from your busy summer schedule, catch a few rays and get caught up on the latest DJ buzz!

It's Hot



Startec: The Next Generation

American DJ Supply has swept into the intelligent lighting market with their **Mini Startec II**, the first affordable lighting controller with DMX 512 protocol.



The Mini Startec II has full MIDI capabilities allowing real-time programming of up to eight individual heads. Advanced optics for precision focus and

joy stick control for easier x and y movement are also featured. With

16 internal sequence programs and a built-in microphone controller, the Mini Startec II can serve as a "stand alone" fixture without an external controller.

Easy to set up and operate, the Mini Startec II has seven Dichroic colors plus white, five Gobo patterns, a strobe effect, and a 150-watt, 15-volt high output 3350K halogen lamp.

For more information contact American DJ Supply at 800•333•0644.

Instantaneous response

No need to worry about dead air with **Denon's** single-disc CD player, the **DN-650F**. Its instant start capability finds the exact beginning of the music, rather than the track start code, permitting music start "on the fly." The end monitor allows preview of the end of a track from the standby mode, which can be set from five to 35 seconds, in five second steps.



For smooth segues, the fade-in duration can be set from 0 to 247 milliseconds. To complete this high-performance piece are functions like stereo/mono, frame display on/off, time display elapsed/remaining, and much more. Making integration into existing systems easy, the DN-650F fits into a 19-inch rack and occupies a two-unit height of 3 1/2-inches, all for a suggested retail price of \$750. Denon Electronics, 222 New Rd., Parsippany, N.J. 07054; 201•575•7810.

Wireless wonders

Shure Brother's newly designed wireless system, **The Vocal Artist** is available in both diversity and single antenna versions, providing outstanding audio quality and RF performance.



The Vocal Artist systems utilize handheld transmitters—available with either the SM58 dynamic microphone element or the BetaGreen 3.0 neodymium cardioid dynamic element.

The systems include battery and power indicators and feature an average 18 hours of battery life. Diversity versions also feature Shure's MARCAD® intelligent circuitry for maximum freedom from dropouts and RF interference. Also included is a 2-foot cable and a 9V battery.

The Vocal Artist and the Vocal Artist Diversity (with SM58 element) are approximately \$440 and \$560 (respectively). For more information call 1•800•25•SHURE, or write Shure Brothers Inc., 222 Hartrey Ave., Evanston, Ill. 60202.

Bigger Bass

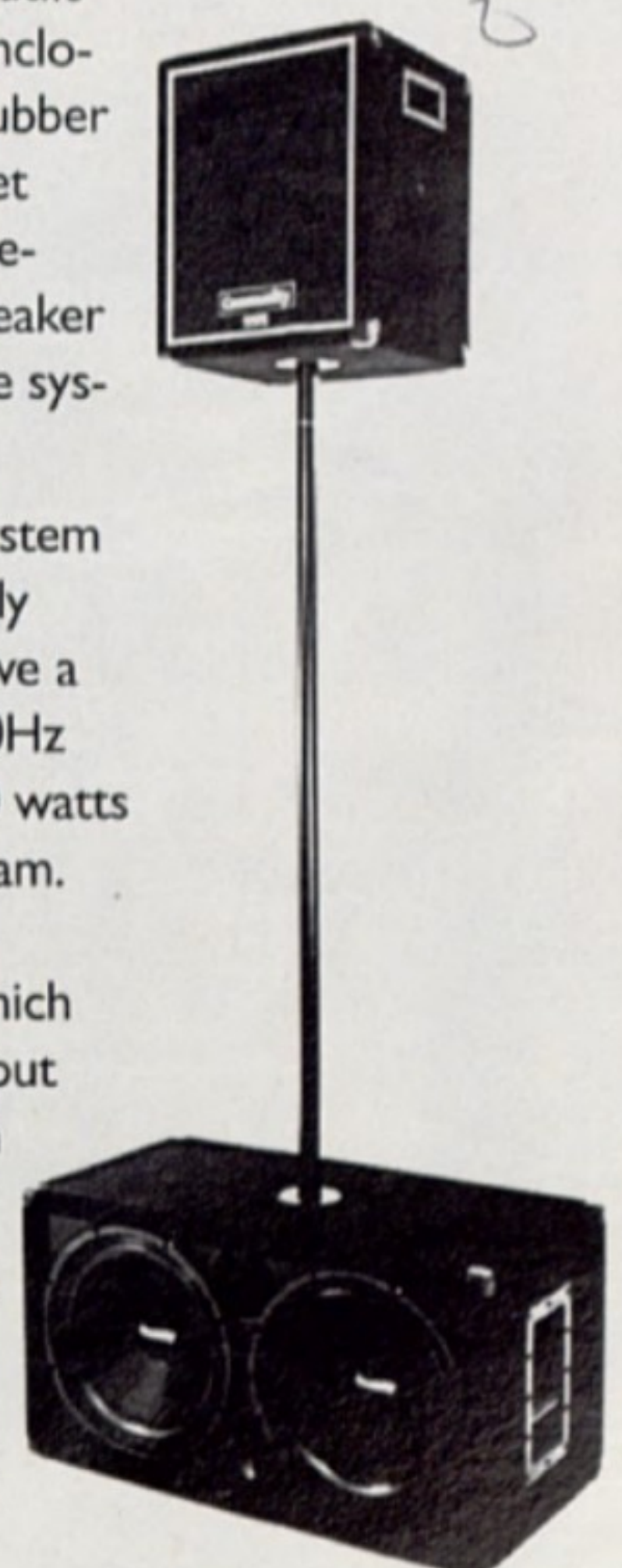
Designed for Mobile DJs, the new **CSX40B subwoofer** from **Community Professional Sound Systems** features high output capabilities and extended low frequency response.

Measuring 33-1/2 inches high by 18 inches deep, the CSX40B weighs in at 85 pounds. Outfitted with handles at each end, the enclosure is additionally equipped with rubber feet and a top-mounted stand socket which can be used to support a pole-mounted CSX25 or CSX35 loudspeaker to create a modular full-range dance system.

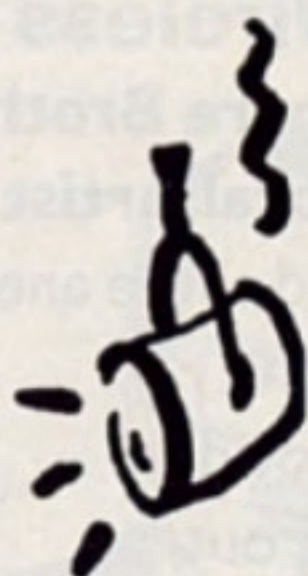
At the heart of the CSX40B system lies dual 15-inch drivers, internally temperature controlled. They have a frequency response of 40Hz-150Hz and power handling rated at 250 watts continuous and 600 watts program.

Also featured is Community's PowerSense crossover network, which supplies a convenient high pass output for feeding the full-range cabinet on top.

Suggested retail is under \$700. Community Professional Sound Systems, 333 E. Fifth St., Chester, Pa.; 610•292•1165.



It's Hot



No hands

Electro-Voice has introduced the HMI headset microphone providing very high sound quality and hands-free operation in a variety of vocal applications. Designed for use with EV's MS-2000AB wireless bodypack transmitter, the lightweight (1.3oz) HMI has a miniature, noise canceling electret condenser element with cardioid polar pattern to attenuate background noise. It also comes with an open-pore windscreen that slips over the microphone element, reducing wind noise and P-pops and a comfortable behind-the-head headband and flexible boom arm in nonreflective black matte. Frequency response is similar to handheld vocal microphones with bass boost (proximity-effect) warmth. The amount of effect can be decreased by moving the mic away from the mouth.

Electro-Voice, 600 Cecil Street, Buchanan, Mich. 49107; 616-695-6831.

Faster Anvil

Not as quick as Unser, Andretti or Mansell, but capable of



getting you in and out of gigs a few minutes faster is **Anvil's** new "Speedster" case transformer option. Consisting of a telescoping retractable handle and built-in heavy duty wheels, Speedster transforms selected cases into great handling, easy rolling dollies making short work of parking lots and those long "haulways." Anvil Cases, 15650 Salt Lake Avenue, City of Industry, Calif. 91770; 818-968-4100.



I can see clearly now

American DJ Supply just made cleaning lighting fixtures easier. Now, with most of their lighting products, a free Ameri-Clean lens cleaning kit is included.

The kit includes a two-ounce bottle of Ameri-Clean and a 15.25-inch by 12-inch dust-resistant soft cloth. By providing this kit, product owners will, hopefully, be less tempted to use less safe methods to clean their lens, like water and paper towels.



For more information on the product contact American DJ Supply at 800-333-0644.

More power!

New from **Carlsbro Electronics**, the CPX range of stereo professional power amplifiers comprises four different models. The CPX300 delivers 150 watts p/c, the CPX600 offers 300 WPC, the CPX800 delivers 400 WPC, and the CPX1200 offers 600 WPC, all at four Ohms. All are capable of driving loads down to as low as two Ohms.



Each model incorporates DLS™ (Dynamic Signal Limiting) that continually monitors peak output to detect any signal that will cause clipping, before adjusting the amp's gain to a safe level and also offers power supply monitoring to control the overall gain and protect against clipping under low mains power supply conditions.

Shared features are balanced XLR and jack inputs, binding post connections for loudspeakers, soft start "power on" and a variable speed fan. In addition, both the CPX800 and CPX1200 feature "Speakon" output sockets. Other specifications are a recessed mono bridging switch and DSL™ defeat switch.

For more information contact your national distributor or Carlsbro Electronics, Cross Drive, Kirkby In Ashfield, NOTTS NG17 7LD England, telephone (0623) 753902.

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The CSX40B Power Box is very portable, very affordable making it the most preferred speaker in its class.



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WEDDINGS BAR MITZVAHS BIRTHDAY PARTIES

Run Silent, Run Deep

ASHLY was the first to release a series of professional, fan-cooled amplifiers featuring power MOS-FET technology. The new CFT-1800 now offers the superior fidelity and rugged reliability of MOS-FET output devices in a quieter, convection cooled package. Designed primarily for use in recording studios, post-production facilities, or broadcast control rooms, the CFT-1800 will also satisfy even the most demanding audiophile enthusiast. In stereo operation, the powerful CFT-1800 delivers more than 300 watts per channel. Mono-bridged, the amplifier will put out a thundering 600 watts RMS for those room shaking subwoofer applications.

The user can also select various ASHLY Power-Card input options, such as a variable electronic crossover, an adjustable compressor-limiter, or even a very unique module for small mic-line mixing needs. The CFT-1800 is even covered under ASHLY's exclusive Five Year Worry-Free Warranty program. So, when the situation calls for running silent, while still running very, very deep, the CFT-1800 is the logical choice for the discriminating professional.



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NEW!

MTX-600

... the cleanest sounding DJ sampler to date.

Mobile Beat, February/March 1994

The second stutter button lets me mark my sample. MTX calls it dual stuttering. Totally def!



Crossfade cueing is essential for lightning mixes. It's all that!

The headphone jack is LOUD! Twice the power of other mixers. I can finally hear what I'm cueing instead of what I'm playing. It cranks!



"Many mixers do fine getting you from points A to B, but others, like sportscars, do it with a special kind of style and flair... this one's got the top down and it's ready to cruise. It is possibly the cleanest sounding DJ sampler to date."

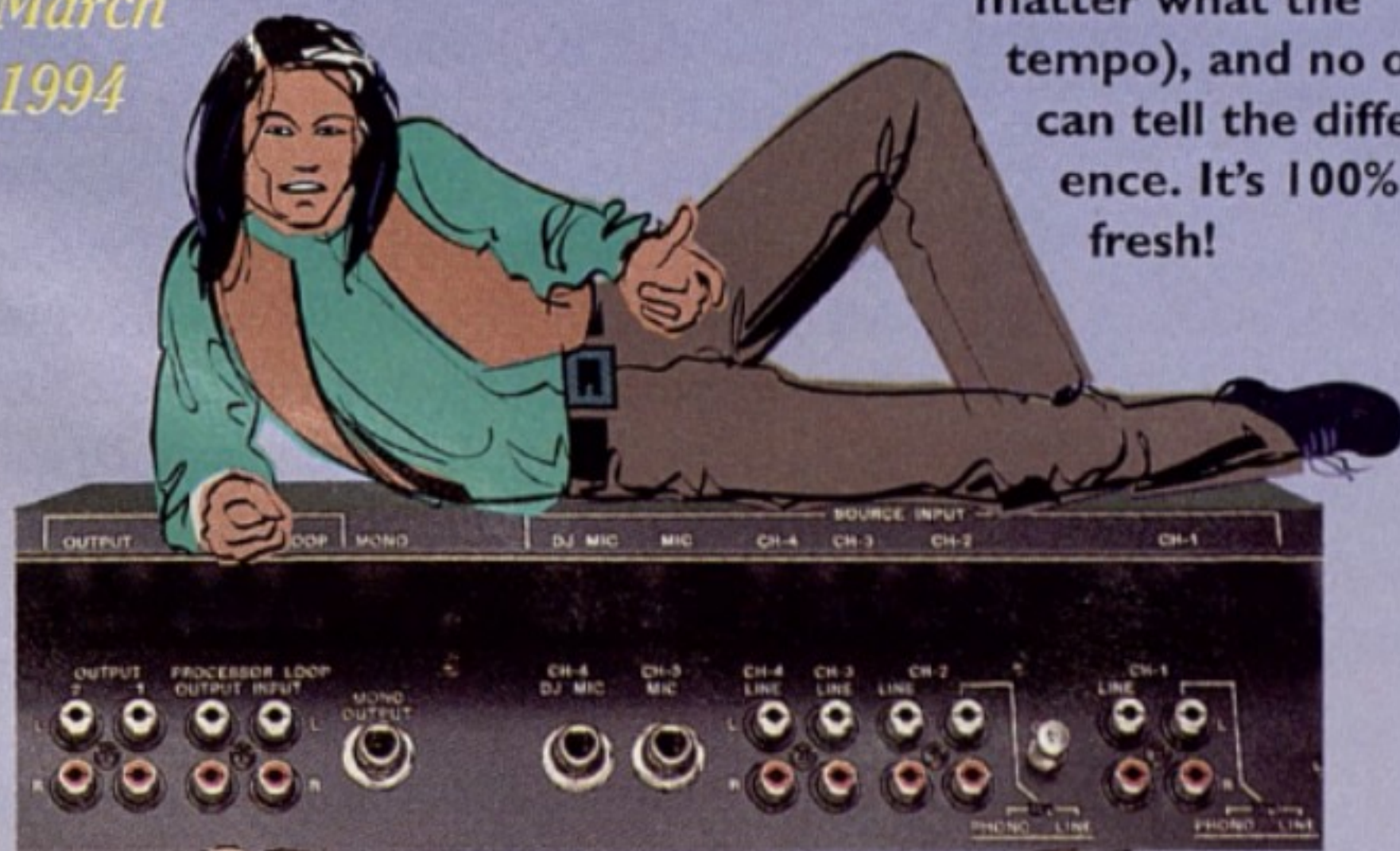
Mobile Beat, February/March 1994



8 seconds of 16 bit 96 kHz sampling time (better than any keyboard), means I can loop any phrase (no matter what the tempo), and no one can tell the difference. It's 100% fresh!



The dual stuttering digital sample lets me sample, echo, delay, and loop any EQ'd input of the mixer, then separately re-EQ it. A karaoke jock's dream!



This year, I gave up turntables and mostaccioli. I switched the phono inputs to extra line inputs. Very smart!



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Preventing a family feud

Regarding *Mobile Beat's* (#19) "Top 10 alternatives for mother/groom and father/bride dances," I have had requests for some of Maxwell's choices but also have had requests for "I Am Your Child" by Barry Manilow. This is a great song and a real tearjerker. I agree with Maxwell on working with the photographer/videographer and giving them a few minutes notice before cutting the cake, throwing the bouquet, etc. Because of this, we have developed an excellent relationship with the photographers we've worked with. We've even had photographers recommend us for several weddings.

Regarding Alberti's "Wedding Questionnaire," I think it's a great idea and our service uses something similar. One question which I had is in reference to the order of the bridal party. I have been told that the groom's parents/

grandparents are announced before the bride's parents/grandparents. I have seen different questionnaires showing the order of introduction both ways. Which is correct or doesn't matter? Also, regarding the toast and the blessing. We have always done the toast before the blessing. However, I have, on two occasions, had the priest inform me (in private) that the blessing should come before the toast. Again, which is correct or doesn't it matter?

J. Mark Ives, Mike Gilman Dance Show, Albany, N.Y.

There is really no set rule as to who is introduced first at the reception or if the toast comes before or after the blessing. The decision is up to the bride and groom. Let them make the choice, then if any one questions your methods, you can refer them to the hosts.

A touchy subject

The members of CAMMO applaud the efforts of *Mobile Beat* in creating an informative, educational tool for mobile disc jockeys. Your support of associations, both local and national, has been wonderful. Your educational features must surely be helping to raise the level of quality of MDJs throughout the country. You've even mentioned CAMMO in a recent issue, for which we are grateful. This is why it came as a bit of a surprise to us that you chose to publish a profile of a Denver company without using CAMMO as a resource. While we fully realize that we are in no position to dictate to *Mobile Beat* how to choose their feature, wouldn't it have made sense to do a background check on a profiled company where a local association exists? Is this company a member of CAMMO? If not, why? Do they have a good reputation in the market? Do they carry insurance? Why are their rates (\$53/hour) so much lower than those offered by their quality competitors?

On one hand, we hesitate to send this letter. We do not wish to be mistaken for elitists, nor are we a bunch of whining babies. We are, however, a group of professionals who have a vested stake in the perception of the Denver and Colorado MDJ market. In addition, we've worked very hard over the last two years to raise the standards and improve the quality of Colorado DJ companies, the number one goal of CAMMO.

Colorado Association Of Mobile Music Operators, Denver, Co.

Selections for ProFiles never have been based on a stringent set of qualifications, but moreover on a cross-section representation of the DJ spectrum. More recently, Profiles have been tied into an interesting or unusual aspect of the candidate which we found might provide entertaining reading.

Prediction: Our recently introduced feature "In Search Of..." will soon result in the magazine being accused of featuring a DJ who, after renting a rig of equipment from a touring rock group, set

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two CD players in the middle of a two-story stack of equipment and called it "The Magnificent Mobile Music Machine."

Getting the facts straight

The article "Is The Customer Really Right?" (MB 20) contains good information. However, there is one statement that is erroneous: "If all these measures fail, you can write off the unpaid amount as a business loss on your taxes." This is a common misconception. All the expenses incurred in performing the service and attempting to collect the fees are deductible in full (wages paid, transportation costs, etc.), but you cannot deduct the unpaid amount unless it was previously reported as income. (My credentials are that I have worked as a tax preparer for several years, and am now waiting for my Enrolled Agent certification.) Just wanted to set the record straight.

Aiyuna Monroe, Giant Productions, Chico, Calif.

Some more from Mohr

I came across something in the June/July issue Feedback that I didn't like at all. I am referring to the "Caught In The Act" letter from Scott Lee, Berkeley Lake, Ga. in reference to my Tech Talk column in the February/March issue.

My column specifically stressed how to get the most sound coverage from a given power and set of speakers, in a particular room location. In Lee's opinion, one of my drawings on speaker placement is "incorrect." In the diagram, I was showing DJs how to get the *most* from their systems. As a technician and sound engineer (as well as a mobile DJ) I try to deal with problems applicable to most situations.

I also noticed that Lee dissed Henry Collins' articles about Future Jock. I'm sure most readers realized this is a Star Trek approach to the future and not reality. I like to see that Collins' mind is open, inventive and imaginative. Who knows what the future will bring? If everyone lacked imagination and an open mind, we would never have made mobile DJ'ing what it is today.

Well that does it for me. Check out my Tech Talk in this issue for more valuable info on creating the ultimate DJ tool box. And, keep an open mind!

George Mohr, Abracadabra Lights & Sounds, N. Babylon, N.Y.

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Stanton Trackmaster

The Scoop

Upside-down cartridge stays in the groove!

Even in this age of CD there are plenty of mobile and club jocks who prefer to spin vinyl and know all too well the embarrassment that results when the stylus won't stay in the groove. Club jocks and remixers who slip and slam platters on and off the tables can't work with a cartridge that bounces all over the record. But even the mellowest wedding mobile can have their reputation smeared by a cartridge that suddenly slides from the outside groove right through to the spindle.

Stanton's new Trackmaster series cartridge puts an end to these problems. This cartridge not only stays in the groove, it acts like it's glued there!

Day late and a dollar short?

Now, you're probably scratching your head wondering why now, in the digital age, Stanton would introduce a new, hi-tech cartridge. Simply put, Stanton is, and has always been, the most trusted name in cartridges and they know the market. So while many other cartridge manufacturers have skated away from the DJs, Stanton recognizes that many DJs still spin vinyl and need durable, high performance cartridges.



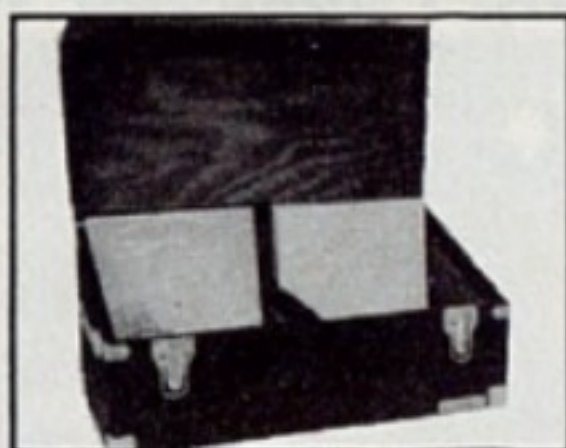
Comparing the new and the old

To find out how good a cartridge the Trackmaster really is, we asked DJ Tim Nowka of Powerhouse Pro DJ in Buffalo, N.Y., to put it to the test on a Technics 1200. The design of the new cartridge is nothing less than radical, especially when compared to Stanton's 680 series.

These days, you've got to use Protection.



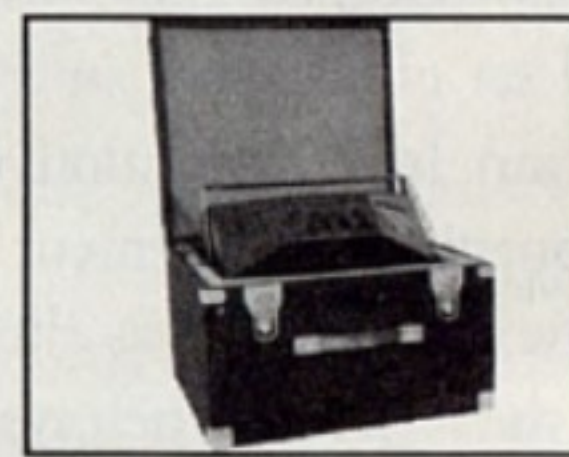
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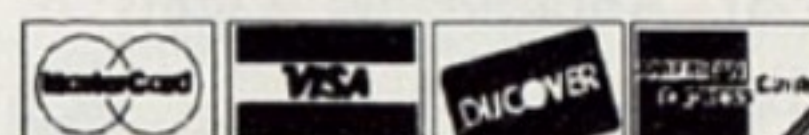
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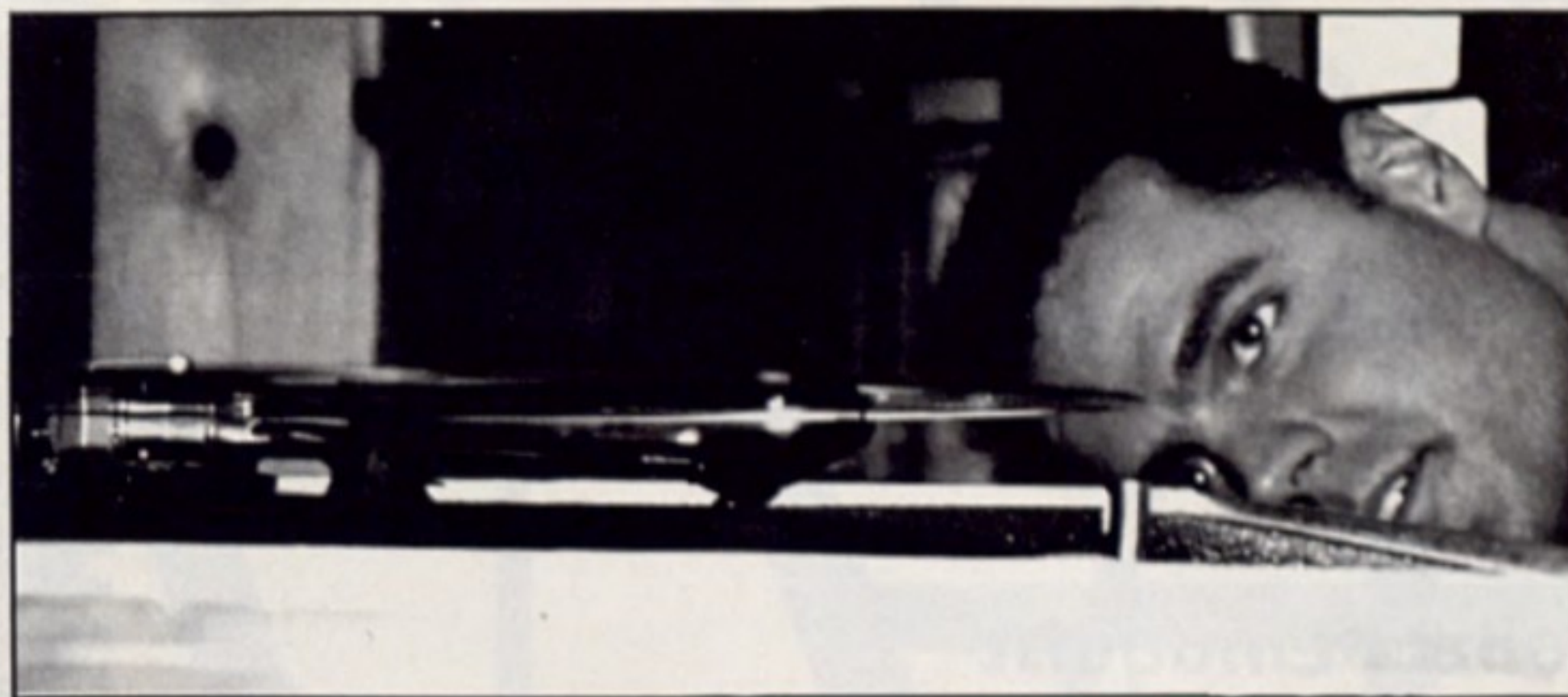
Recommended tracking force for the Trackmaster series is between two and five grams. For the test, we used tracking forces of three and four grams. Nowka started off using the Trackmaster to scratch-mix some of his favorite mixes. Even with exaggerated and abrupt back-cueing movements, the stylus stayed in the groove.

Next, we found a severely warped, yet marginally playable 12-inch in the used rack and gave that a spin. While the cartridge and tone arm bucked up and down substantially, the stylus still followed the groove with no audible distortion.

Crucial test

As a final test — and one that we expected would be the Trackmaster's downfall — was the dreaded up-side-down tracking test. Nowka placed a 12-inch on top of a Bic pen top set on the spindle. He then inverted the Trackmaster, adjusted the tracking force to minus three grams and set the stylus in the groove (see photo). Although this little trick has been done successfully with other cartridges, if the vertical "wobble" of the record is significant, it simply won't work. In our test, a warped disc was placed slightly off-center of the spindle and the wobble was substantial, yet the Trackmaster stayed in the groove.

Obviously, there is a point, depending on tracking force, when



DJ Tim Nowka puts the Trackmaster through the dreaded upside-down test.

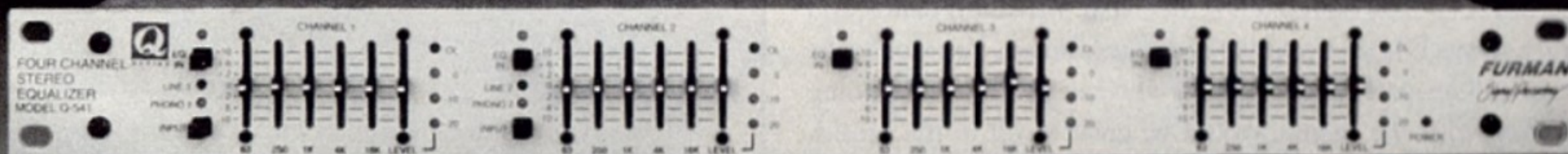
any cartridge will jump the groove. But even with the rather unconventional methods used for our test, we never reached the Trackmaster's breaking-point.

Stanton's Trackmaster is available in four models. The EL-1 and EL-2 use high polish elliptical Styli, the AL-1 and AL-2 come with high polish spherical styli. All weigh 18 grams, track from two to five grams, have 20-20K frequency response with a high output voltage of 5.2mv. Channel separation is 30 dB. The EL-1 and AL-1 come with a single stylus, the EL-2 and AL-2 include a spare. Street prices are in the \$85 to \$100 range.

The Trackmaster's cartridge assembly plugs right into the docking collar of any standard-mount tone arm. For more information contact Stanton Magnetics, Inc., 101 Sunnyside Blvd., Plainview, N.Y. 11803; 516-349-0235.



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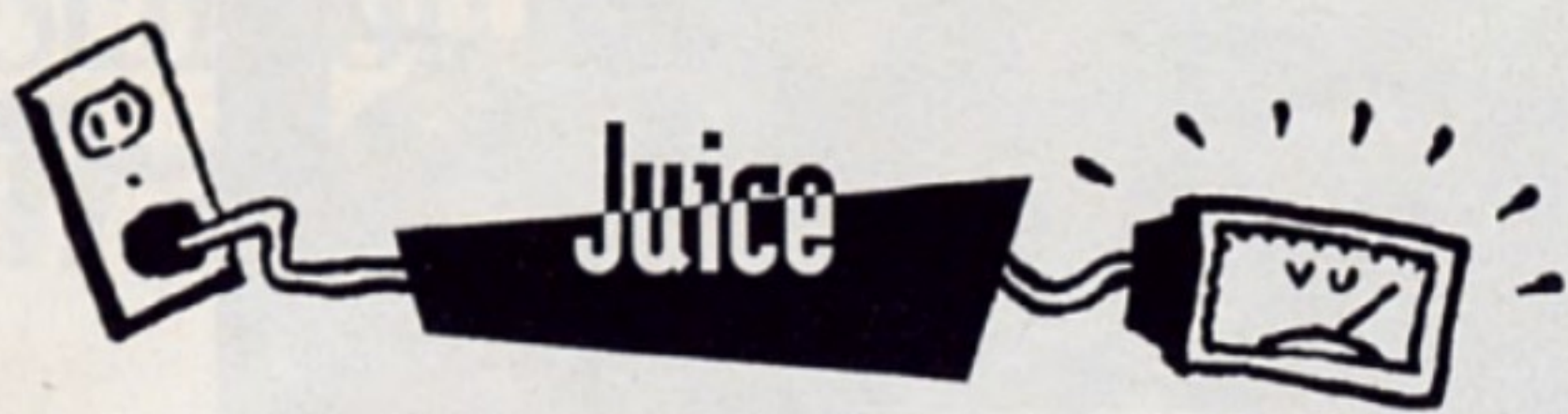
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By Robert Lindquist

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DJ Superhighway

Gary Rosenthal of The Music Box DJ entertainment service, Staten Island, N.Y., is looking into establishing a national interactive DJ Forum on CompuServe. He says the forum could be used to exchange ideas on any topics of interest to mobile or club DJs and even function as a nationwide DJ referral service. Your ideas and thoughts on other ways the network could be used are welcome. Rosenthal is currently preparing an outline for Compuserve and your input is extremely important. Write Gary Rosenthal, The Music Box, 27 Lamped Loop Apt. #2., Staten Island, N.Y. 10314 or he can be reached via E-Mail at 74261.1761@COMPUSERVE.COM or RNT Doc@AOL.COM. The more response the better, so write now!

Ich bin einer Diskenjockster!

If you think all fall has to offer is Halloween, think again. *Oktober Fest* gatherings have been held in outdoor beer gardens and German clubs for 200 years. Typical Oktober Fest season is September 20–October 20. While no Oktober Fest is complete without a German band and lots of beer, there's no reason why DJs can't get a piece of the action. Find out who sponsors Oktober Fests in your area and get in touch. Your repertoire of polkas is probably right on par with many bands, and don't forget, it was DJs who popularized *The Chicken*. You won't take the place of an Um-pah band, but a DJ who can get the crowd going while sticking with the theme, would be great to fill in the breaks. (Credit: The Source, Promotions & More 1-800-53-SOURCE.)

"Free" Samples ✓

To encourage more DJs to discover the joys of digital sampling, MTX Soundcraftsmen has produced *DJ Sampling 101*. The thirteen minute video showcases the talents of renown remixer Dr. B and MTX DJ liaison Bernie Fryman. The two explain how easy it is for DJs to add digital antics to their shows and demonstrate the techniques and benefits of DJ digital sampling. The tape also points out the differences in the samplers used in four MTX mixers. Cost of the video is \$10, but includes a coupon worth \$10 off a new MTX mixer. If you're getting into sampling, this is a good place to start. Send \$10, plus \$3.50 s/h to MTX Soundcraftsmen, 4545 E. Baseline Rd., Phoenix, AZ. 85044 or call 602•438•4545.

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Lightfest returns to Reno

The interdisciplinary frontiers of entertainment, design and technology are the focus of LDI '94, coming up November 18-20 at the Reno-Sparks Convention center in Reno, Nev. Over 280 international manufacturers of entertainment technology equipment will display at this year's LDI show, filling over 200,000 square feet space. Exhibits will include the latest equipment ranging from lighting and sound equipment to stage machinery and design software. Manufacturers and distributors of DJ gear who routinely display at the annual show include American DJ, Martin/Tracoman, Gem Sound, Ness, KLS, Meteor, Numark, Gemini, MTX/Soundcraftsmen, ETA and others. For more information on LDI '94, call 212•229•2981.



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LyteQuest sells to authorized dealers and professional sound and lighting contractors. For more information contact LyteQuest at 908•969•9000.

Best new bands

Krystal Rose Music, Rock Postage News Mail Order and BGX Associates announce the release of their first CD sampler, *Powerload Volume 1*. This CD sampler contains 19 bands and artists and is over 76 minutes in length. For an unsigned band or artist, this is a cost effective and quick method for national exposure. Plans call for new volumes of this series to be released every two months with different genres that include Blues, Metal, Acoustic, Reggae, and more. Selections on *Powerload Volume 1* include: Slyboyz, Requiem, Tom Zingo, Conehead Buddha, Puddles Of Joy, Bolivian March and many more. *Powerload Volume 1* is available for \$5 plus \$1.95 shipping, catalog #PW1119. For more information or to submit music for consideration contact Krystal Rose Music at Dept. PR, 78 Grove Ave., Wilmington, Mass. 01887-3721, or call 508•658•7210.



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Out of the box

The CDJ-500G has the same footprint as a turntable (14-1/2-inch by 12-1/2-inch by four) so it fits comfortably in the turntable well of most DJ coffins. The unit's large, well-spaced pushbutton controls offers fast, fumble-free operation. My only concern was that the pushbuttons were in recessed wells, which can become magnets for dust, cigarette ashes and other debris.

CD loading is accomplished by dropping a disc into the transport compartment and shutting the pop-up door. This procedure took all of two seconds. One clever innovation — a retracting transport cover — shields laser and disc drive components from dust and debris whenever the loading door is open. After loading, the player immediately cues the disc to the first music track. Pressing the flashing Play/Pause button instantly provides program playback. Forward/Reverse Track and Search functions are typical of those found on most players today with one important exception — a large jogwheel control.

A jumbo jogwheel

One of the most impressive features on the CDJ-500G was its large CD-sized jogwheel. With this control DJs can simulate many of the same disc cueing techniques and pitch functions performed on turntables. The jogwheel's size and rotational transfer ratio offers an excellent user interface that closely approximates disc handling on a turntable.

Beat mixing with the jogwheel is performed in the same manner as with vinyl. Spinning the wheel clockwise or counterclockwise during play speeds up or slows down the disc, respectively, enabling you to beat synchronize two music selections with turntable ease. Removing your hand from the jogwheel during beat search maneuvers resumes disc play at the preset tempo. The jogwheel also greatly facilitated frame-by-frame and variable speed program search making pinpoint cueing effortless.

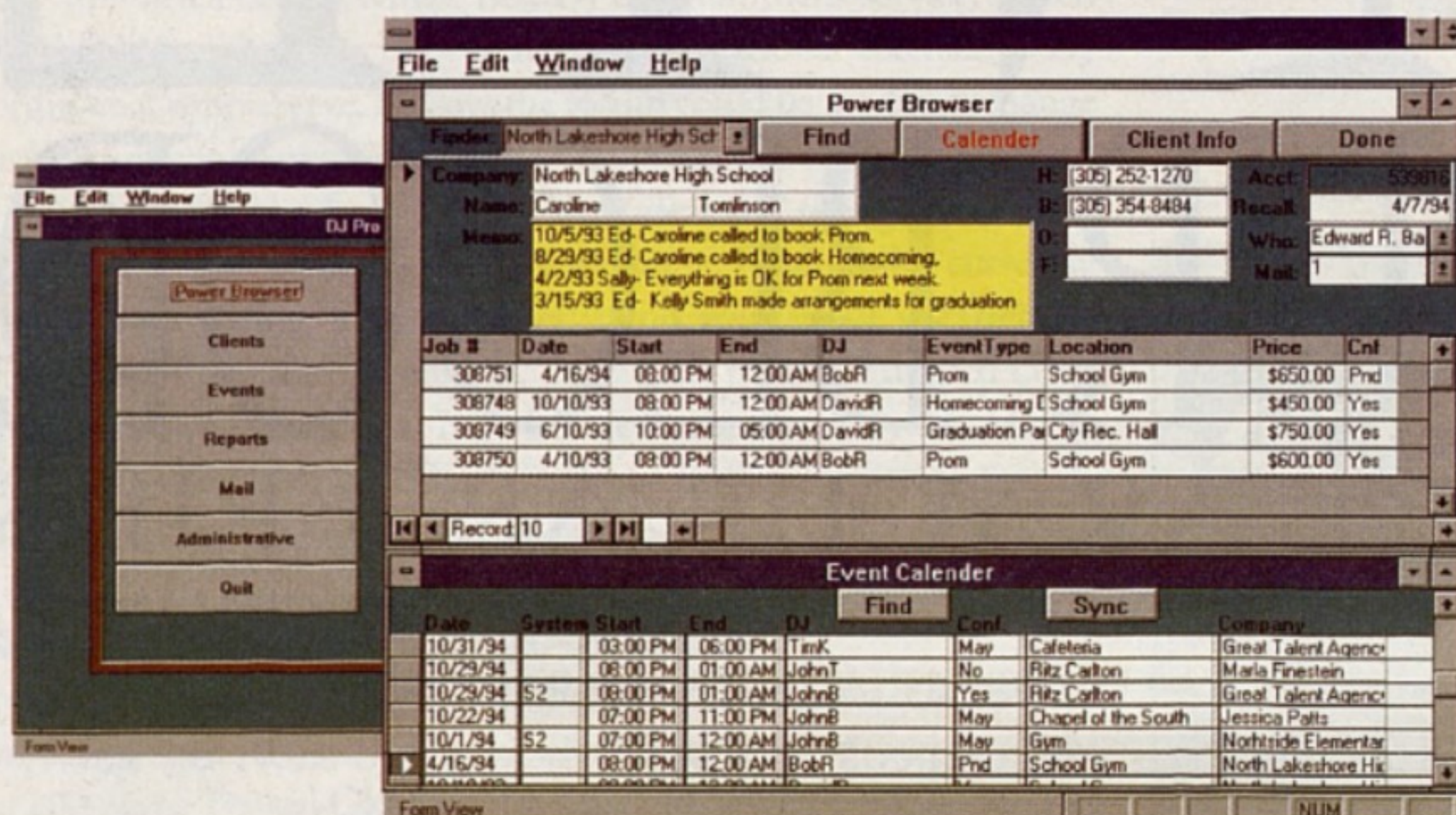
No more chipmunks

Another exciting innovation featured on the CDJ-500G is the Master Tempo control. When active, this feature enables you to increase the tempo of any music selection without increasing the pitch.

Cont'd page 66

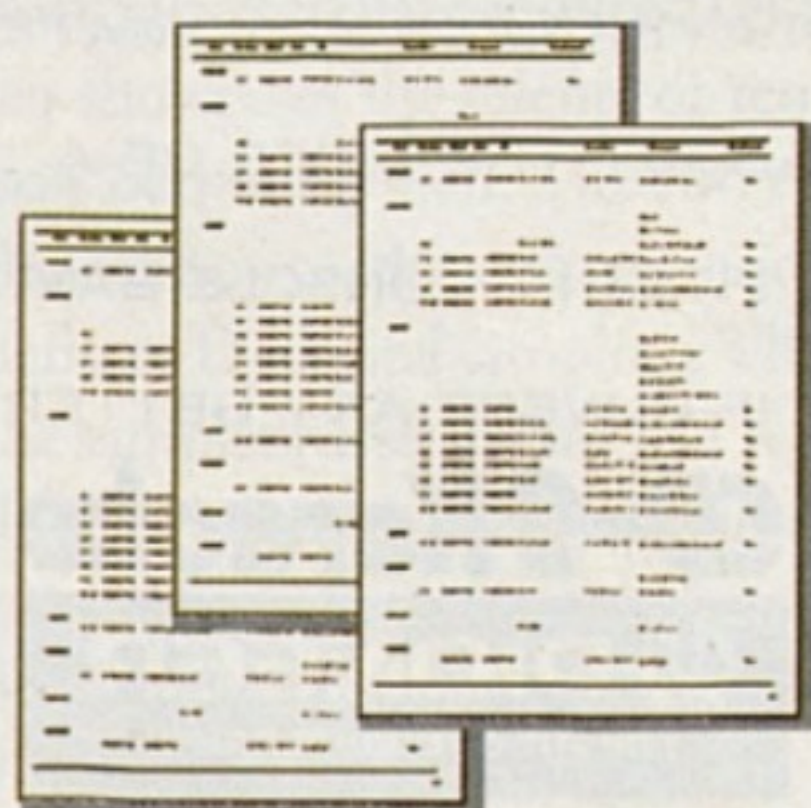
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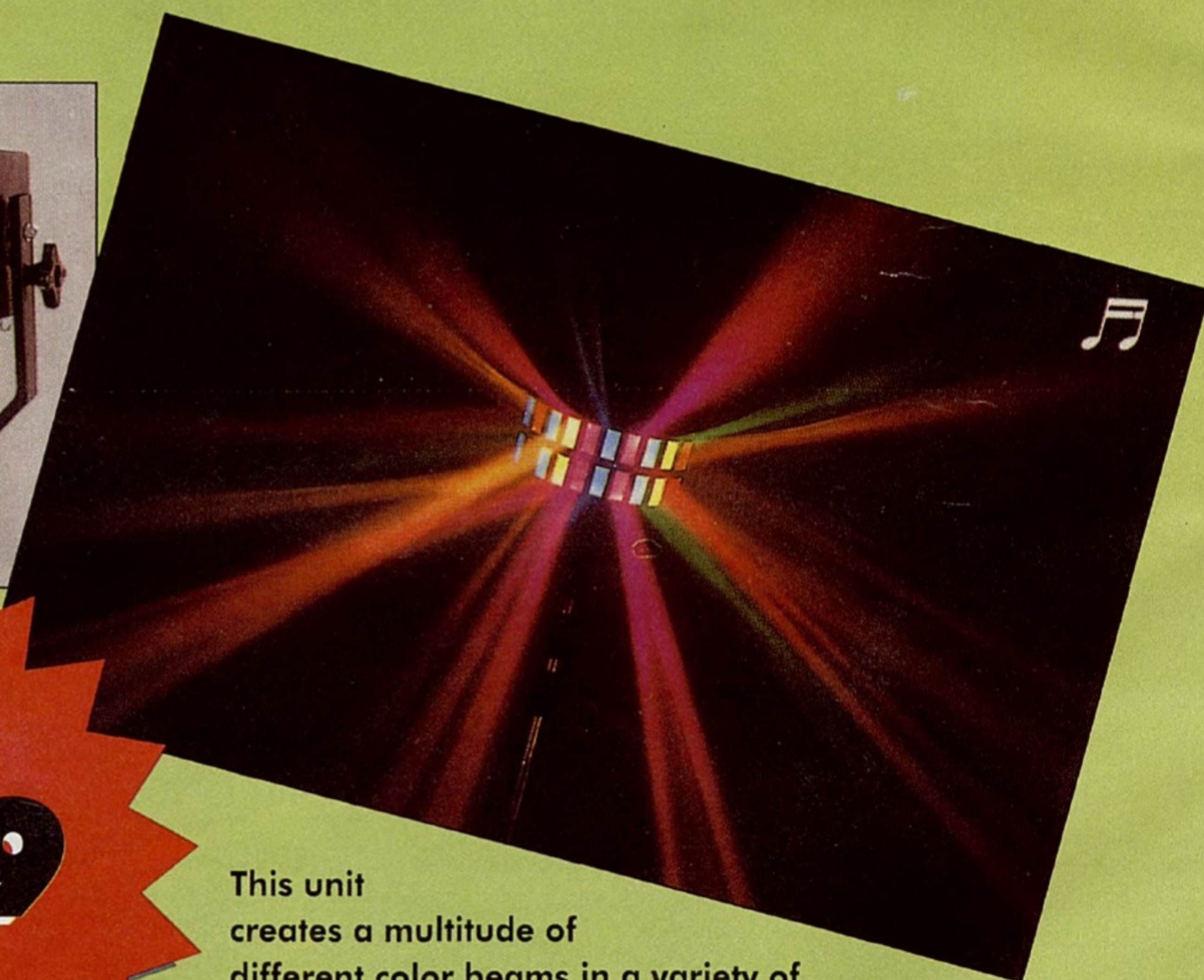
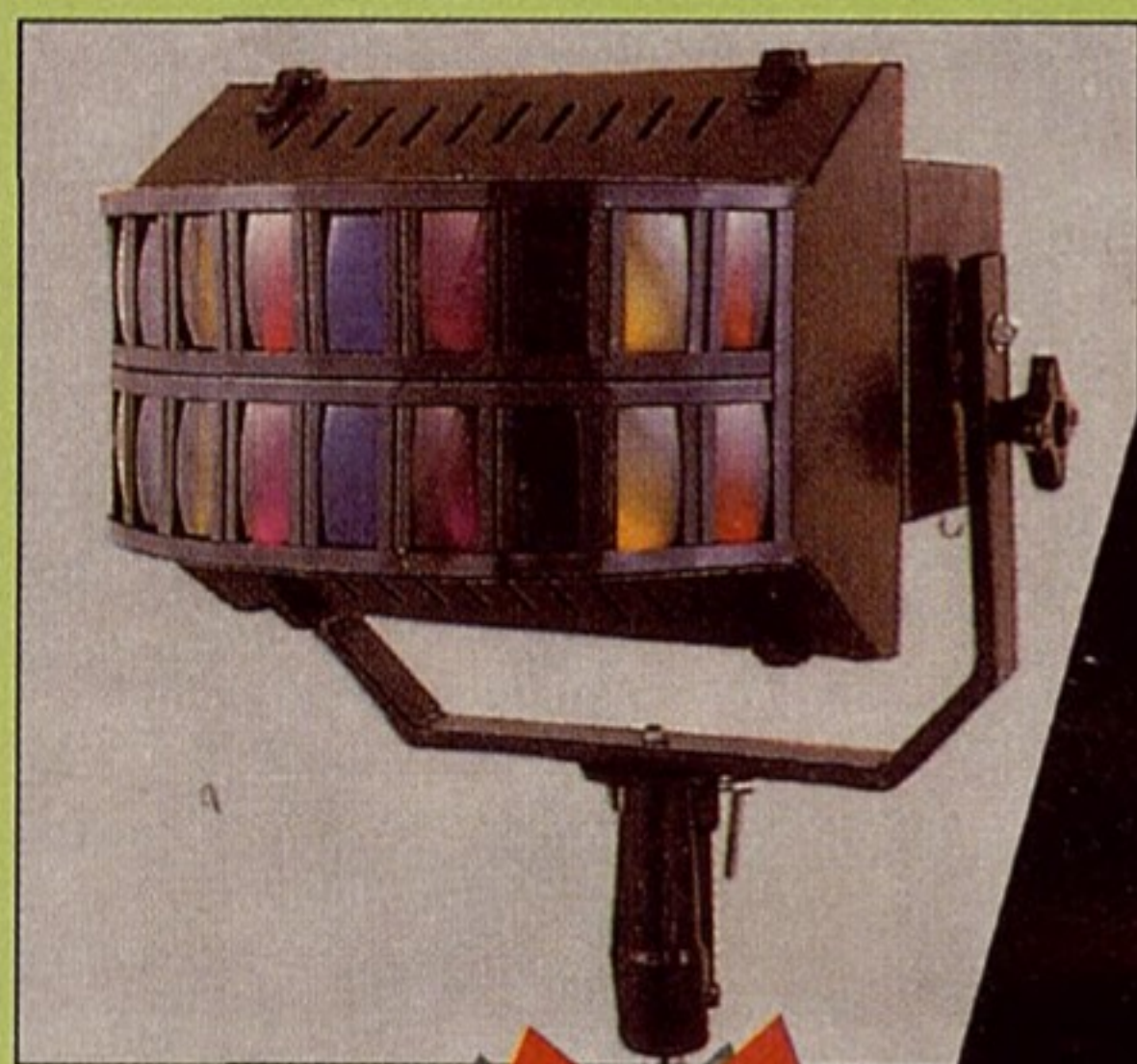
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Hot summer nightmare



Submitted by Joel Miller

Here on the eastern shore of Lake Erie we have a saying, "If you don't like the weather, just wait five minutes." The unpredictable weather affects many of my appearances because I do a lot of outdoor events. This, in combination with several other factors beyond my control, made for one of the worst nights of my career.

During the 1980s I disc jockeyed a series of teen dances in the summer. Due to the changeable weather, it was often hard to decide if we should set up in the gym or outside. It was much more profitable to hold the dances outside, which held a crowd of 2,000. Indoors only allowed for 1,000 people.

One Friday, during that summer, the call was made to set up outside. After setup I

returned home, leaving the equipment under the watchful eye of the guards. As I was preparing to return to do the show I got a frantic call from a tenant who was just moving into one of the apartments I rent out. She said the gas company had been there and refused to turn the service on because they detected a gas leak.

I went to the apartment on my way to the job, but I couldn't find a leak so I left for the gig. In the meantime, clouds were rolling in and streaks of lightning were flashing through the darkening sky. As I arrived, huge drops of rain

splattered on the tarp which someone had the foresight to drape over my equipment.

It was only 30 minutes until showtime and the kids were already starting to show. Too late to cancel, the decision was made to move inside. My entire system had to be torn down in the pouring rain and set up again inside. The first 1,000 teens were admitted, the rest were turned away.

The show finally was ready to begin and everything amazingly went off without a hitch. I was even paid the higher outdoor fee called for in my contract, since I had actually set up outside first!

But things started going back downhill after that. I discovered my wallet had been stolen. After reporting the incident I went out to my van only to find my tires slashed! While waiting for the automobile club to come I got a call on my pager. It was one of my tenants, who called to tell me the police were there, dragging out the new tenant who had reported the gas leak. I took a taxi over to the apartment house where the police informed me that my sweet, 60-year-old tenant was a convicted arsonist plotting another dirty deed, in my building!

Well, if I learned anything from that fateful day it is to always watch the weather channel and do thorough background checks on prospective tenants!



Hey! We all make mistakes and we all encounter unpredictable situations! When a great gig turns bad or when a bad gig turns good, let us know

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Use caution when interviewing applicants



**Tips & Topics
For Your Small Business**

by Mike Buonaccorso

Selling or buying an entertainment business? Goodwill has always been a touchy subject when it came to establishing a sale price. The seller may feel after four years in the business everyone in the county knows his or her business name as a household word. The buyer usually puts some value on the company name but often it's not enough, many times having to be convinced it's not just easier to go out and buy their own equipment and start from scratch. To find the value of goodwill, deduct all assets from the selling price. This will give an indicator of a realistic price tag. Recently, tax laws have changed to make goodwill deductible over a 15-year period, so buyers will be more likely to accept it as a part of the selling price.

Litmus Test #6 for independent contractors: Full-time required. An employee may be required to work or be available full-time. One would assume in the entertainment field that means weekends, that if you are an employee of a company you generally are expected to be available to work, unlike independent contractors, who can work when and for

whom they choose. I recently spoke with a DJ who, if one of his employees can't work, makes the employee-DJ pay the difference between his pay and the amount it cost to subcontract the job. It must be some new form of a trickle-down profit sharing plan.

For more sales: If you must compare yourself orally to your competition's price, do it this way: When you mention the competitor's price, always follow it with the word "dollars." When you offer your price, just say the numbers. For example: "Oh, they wanted four hundred and fifty dollars? Our price is four twenty five." (Source: The Telephone Selling Report)

Limited copies of the 1994 Mobile Beat Top 200 reprints are still available. Sold in sets of 25, they are a handy promotion for your customers, or just a quick reference guide for DJs and KJs to carry along with them at jobs. The cost is only fifteen dollars (plus \$2 S&H) to: MB Top 200, PO Box 309, East Rochester NY 14445.

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 6. YOU EVER BEEN BUSTED? (YOU MAY ASK IF THE APPLICANT WAS EVER CONVICTED)
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Leading line dance

Crowd Pleasers



by Hillbilly Rick Meyer

For DJs just getting started with Country dance the toughest questions to answer are: "What song do you play to a certain dance?" And, "What dance do you do to a certain song?" It's typical for dancers to know the name of the dance but not a song that goes with it. Many people have taken up Country dance in just the past year and are concentrating so hard on learning the dances, they don't hear the music—just the beat. And DJs don't always mention the name of the song to the dancers.

There are several choices of songs for every dance. The only real work involved is compiling a list of both the dances and coordinating music. There are lots of patterns, but let's talk in general terms about most dances. Take away the obvious: the Waltz, Cha-Cha, Two-step, Triple-step, Polka, etc., and you are left with line or circular dances that are either choreographed to a specific song or have one or two main rhythm patterns.

Beats per minute

Start with any music that has the BPM (beats per minute) printed on the label then go through popular Country dance songs and calculate BPM. The best way I've found to do this is with a Time Machine or Beat Meter. These work extremely well. Just tap a button in time with the music and the digital meter does all the work. For years I simply tapped my foot in time to the music for 30 seconds while counting the beats to myself. Then I would double the beats I counted to equal beats per one minute of time. Don't worry about being perfect—close counts in Country dance!

When you make your list of BPM, make as many classifications as you wish: 110, 130 150, and 170 BPM will probably suffice. The 110 to 130 BPM dances are slower with the body movements more accentuated. As you hit 150, the movements are smaller and steps are usually not as large. At 170 on up, watch the dancers and you'll see why I call this "twist" or "flying" music.

Rhythm patterns

If the name of the dance is the same as the name of a song, use that song if you have it. If not, find one with close BPM and rhythm pattern. Most line dances have a 1-2-3-4-5-6-7-8-rhythm pattern and the dance can be done at different speeds. The Cowboy Boogie line dance was choreographed to three sets of eight steps. These steps will match the rhythm of the song used. The Cowboy Boogie is normally danced at 110 to 140 BPM, but at times, it has been taken up to 180 BPM. However, the body movements become very jerky and no longer match the dance at this beat. After you have mastered the dance, dance it to *Achy Breaky Heart*, by Billy Ray Cyrus, using the following dance calls: Right, left, right, scuff—Left, right, left, scuff—Step, scuff, step, scuff—Back, two, three, hitch one, two, three, four, five, six, seven, scurn ("scurm," in Hillbilly English is scuff and turn).

Cowboy Boogie—Four-wall line dance

Steps...

- 1-4 Vine right (step to the right with right foot, step left foot behind the right, step to the right with right foot, scuff with left foot.)
- 5-8 Vine left (step to the left with left foot, step right foot behind left, step left with left foot, scuff with right foot.)
- 9-12 Step forward on right foot, scuff left foot, step forward on left foot, scuff right foot.
- 13-16 Walk backwards right, left, right, hitch left leg.
- 17-20 Stepping down on left foot, bump forward twice with left hip. Change weight to right foot and bump twice backward with right hip.
- 21-24 Shifting weight to left foot, bump forward once with left hip, shifting weight to right foot, Bump once backward with right hip. Shifting weight to left foot, bump once forward with left hip. Make a 1/4 turn to left while scuffing right foot. Step out to the right and start over.

Definitions of dance terms used in Cowboy Boogie

Scuff: To brush, sweep or scuff the foot against the floor.

Hitch: To raise the leg and bend it at the knee in one count.

Hip Bumps: To push your hip in any direction, like a wiggle.

Keeping in step

The steps match the rhythm of the song. Try it at different tempos (110-180 BPM) and see the differences. Good examples to try this on are: (108) *Swingin'* by John Anderson, (130) *Boot Scootin' Boogie* by Brooks N' Dunn, (150) *Honky Tonk Bar Association* by Garth Brooks, (158) *Heaven's Just A Sin Away* by Kelly Willis and (173) *Chatahoochee* by Alan Jackson.

A quick 1-2-3 shuffle polka pattern is the other main pattern used in Country dances. You can normally tell this by watching the dancers. They will be doing lots of shuffle steps and turns. Most of these dances are done at 110 to 160 BPM. For example: (112) *Take It Back* by Reba McEntire, (140) *Hillbilly Rock* by Marty Stuart and (152) *Queen Of Memphis* by Confederate RR.

Improvise

Once you have created your list you'll have a better idea of what the dancers are looking for, but what if a dancer asks you to play a song to a dance you never heard of? I ask over the microphone if anybody

knows the dance and what song to play. If that doesn't work I ask the dancer to do the dance at the speed it's normally danced. I tap my foot to the steps and calculate the BPM and rhythm patterns. Then I can check my list for a song in that range. If in doubt, play a song around 150 BPM, such as *Heaven's Just A Sin Away* or *Hillbilly Rock* at 140 BPM; they're moderate enough to do most dances.

A lot of people think there is only one song that goes with a dance; this is probably the greatest myth of Country dance. By learning what works with all the dances, the dancers will respect you for trying to work with them. If the song you choose turns out to be too slow, write it down or better yet, change the tempo with your pitch control—next time you'll know better!

As you get to know some of your local dancers, ask them for a list of songs and dances their local dance groups use. You will find them very friendly and willing to help. This is what makes Country dance so great—a chance to promote a healthy lifestyle and make friends at the same time. Keep on pickin'!



Mobile Country dance DJs—Hit me with suggestions for some multiple line or partner Country dance combinations to the same song! Any good promotions or crowd motivators you use? Hard songs you have found? Or if you are looking for something, we will try to help you find it! Write to: Hillbilly Rick, R 2 Box 150 A, Haubstadt, Ind. 47639.

HILLBILLY RICK'S FAVORITE COWBOY BOOGIE PICKS:

| BPM | TITLE | ARTIST |
|-------|---|-----------------|
| (108) | SWINGIN' | JOHN ANDERSON |
| (122) | ACHY BREAKY HEART | BILLY RAY CYRUS |
| (125) | ELVIRA | OAK RIDGE BOYS |
| (128) | DANCIN' SHOES | RONNIE McDOWELL |
| (112) | WHY HAVEN'T I HEARD FROM YOU | REBA McENTIRE |
| (118) | WINK | NEAL MCCOY |
| (132) | HONKY TONK SIDE | RANDY TRAVIS |
| (140) | LIFESTYLES OF THE NOT SO RICH AND FAMOUS | TRACY LAWRENCE |
| (141) | HIGH TECH REDNECK | GEORGE JONES |
| (156) | RENEGADES, REBELS AND ROGUES | TRACY LAWRENCE |
| (170) | LOVEBUG | GEORGE STRAIT |
| (178) | SET MY CHICKENS FREE (FOR A CHATAHOOCHEE) | MERLE HAGGARD |

Profit from "Hillbilly" Rick Meyer's experience. A member of the National Teachers Association of Country Dancers, Meyer shares his expertise with *The Guide To Country Dance In The '90s* which looks at:

- Why people Country dance
- How to get started in country dance
- How to promote yourself
- How to pick your music to the dances
- How to start your own Country dance classes

A set of beginner and intermediate dances are included for a 20-week class; complete with a list of music. A DJ can either teach or split the class with an instructor. Also included is a list of great Country dance songs with a clear definitive beat.

Write to Country Dance in the '90s, P.O. Box 6770, Ithaca, N.Y. 14851-6770 for more information on how to obtain the guide.

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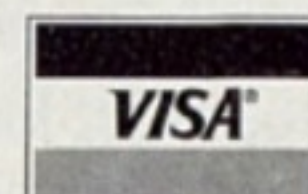
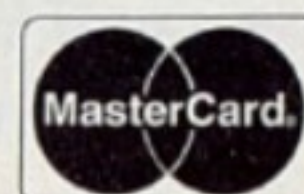
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Sharona's back for 15th reunion

By Jay Maxwell

Taking a cue from the Little River Band, let's eavesdrop on a little *Reminiscing* from a member of the class of 1979: "High school was finally over. After an eternity of boring classes (except that day in biology when we explored the inner workings of a bullfrog) we finally received our diplomas. Now the world was our oyster. The glorious '80s were just around the corner. We cruised around all summer with the windows down and the radio blasting great tunes like The Knack's *My Sharona*. Thank God, something other than Disco."

If there was a year when Disco was king it was 1979. The New York based Disco group Chic was on the charts continuously. Donna Summer became the ultimate Disco queen—having six top-ten hits, three of which reached No. 1 on the national charts and stayed No. 1 on the *Billboard* charts for 10 weeks. What is amazing is many of these songs that were popular 15 years ago have resurfaced. Even middle school-aged students are asking for *Y.M.C.A.* and Bee Gees hits like *Stayin' Alive*.

As with any reunion, you'll want to play background music while guests are arriving and during the meal. Good background tunes include *What a Fool Believes* (Doobie Brothers), *Fire* (Pointer Sisters), *Chuck E's in Love* (Rickie Lee Jones), *How Much I Feel* (Ambrosia), *Sultans of Swing* (Dire Straits), and for catching up on old times *Reminiscing* (Little River Band). Even though you should serve up a helping of songs from 1979 throughout the evening, spice up the menu with requests and selections from today for variety. When it's time to pick things up (usually after the group photo) start the dance



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phase with a big greeting, "Welcome to the class of 1979 reunion, I'm (your name) from (your company's name) and tonight we're here to celebrate the 15th reunion of (name of school)." Then kick off the night by leading them in either *Y.M.C.A.* or *Old Time Rock and Roll*. Of course if you want to ease them into the night, nobody from 1979 can resist the sticky-sweet ballad by Peaches and Herb, *Reunited*.

At many reunions the person in charge will want to borrow the microphone to give awards to those class members who traveled the farthest, those who have changed the most or least, or have been married the longest (or most).

A great way to get the crowd involved is to make a copy of the accompanying song list with your company name or logo on the page and place a copy on every table. You'll be pleasantly surprised how many people will come up and request songs from this list. Just make sure you've got all the songs on the list. Also, many people will take

Great memories for the Class of '79

| | |
|---|--|
| 1. VILLAGE PEOPLE Y.M.C.A. 126 | 21. BLONDE HEART OF GLASS 116 |
| 2. BOB SEGER OLD TIME ROCK & ROLL 126 | 22. MICHAEL JACKSON DON'T STOP TILL YOU GET ENOUGH.. 120 |
| 3. SISTER SLEDGE WE ARE FAMILY 118 | 23. DONNA SUMMER MACARTHUR PARK S |
| 4. PEACHES & HERB REUNITED S | 24. EARTH WIND & FIRE AFTER THE LOVE HAS GONE S |
| 5. ERIC CLAPTON WONDERFUL TONIGHT S | 25. ANITA WARD RING MY BELL 126 |
| 6. COMMODORES THREE TIMES A LADY S | 26. BLUES BROTHERS SOUL MAN 116 |
| 7. DONNA SUMMER BAD GIRLS 121 | 27. STYX BABE S |
| 8. CHIC GOOD TIMES 112 | 28. BEE GEES TRAGEDY S |
| 9. THE KNACK MY SHARONA 148 | 29. EXILE KISS YOU ALL OVER S |
| 10. DONNA SUMMER HOT STUFF 121 | 30. KOOL & THE GANG LADIES NIGHT S |
| 11. BOB SEGER WE'VE GOT TONIGHT | 31. EAGLES AFTER THE THRILL IS GONE S |
| 12. ROLLING STONES MISS YOU 114 | 32. KENNY ROGERS YOU DECORATED MY LIFE S |
| 13. CHIC LE FREAK 122 | 33. ROBERT PALMER BAD CASE OF LOVING YOU 148 |
| 14. AMII STEWART KNOCK ON WOOD 142 | 34. STREISAND/ DIAMOND . YOU DON'T BRING ME FLOWERS S |
| 15. ROD STEWART DO YA THINK I'M SEXY? 113 | 35. GLORIA GAYNOR I WILL SURVIVE S |
| 16. DR. HOOK SHARING THE NIGHT TOGETHER S | 36. ANNE MURRAY YOU NEEDED ME S |
| 17. MEATLOAF PARADISE BY THE DASHBOARD LIGHT S | 37. A TASTE OF HONEY BOOGIE OOGIE OOGIE 125 |
| 18. COMMODORES SAIL ON S | 38. FRANKIE VALLIE GREASE S |
| 19. ROLLING STONES BEAST OF BURDEN 102 | 39. NICK GILDER HOT CHILD IN THE CITY S |
| 20. COMMODORES STILL S | 40. GINO VANNELLI I JUST WANNA STOP S |

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Q. What was Donna Summer's first No. 1 song?
A. MacArthur Park

Q. What was the most successful motion picture musical of all time?

A. Grease

Q. What was the first coin-operated video game introduced in '79?

A. Space Invaders

Q. What movie won the academy award for best picture in 1979?

A. Kramer vs. Kramer

Jay Maxwell owns and operates Jay Maxwell's Music by Request, Charleston, South Carolina's "most requested DJ service." He is also a member of the Business and Economics faculty at Charleston Southern University.



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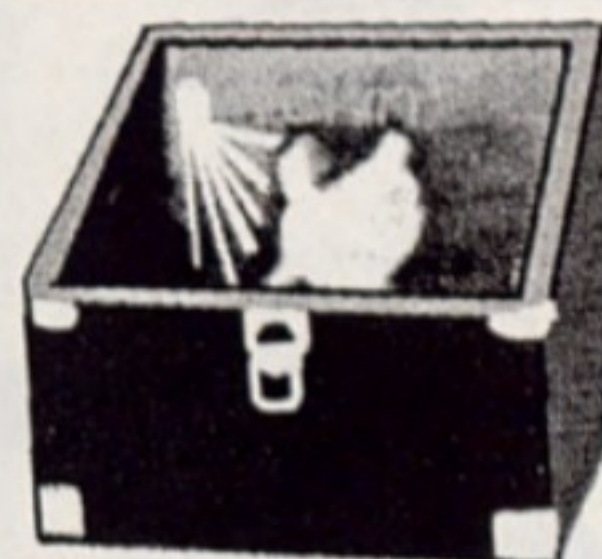
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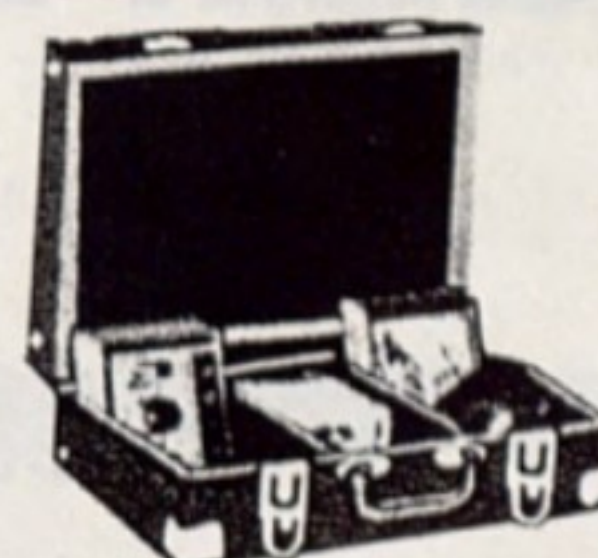
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Life in the eighties was more than Disco

Music News



By Fred Sebastian

Still Going Strong

The series, *Dance Classics The Hits* (Unidisc Music/Canada) is now up to 16 volumes. The CD series, comprised mostly of 12-inch extended versions from the late '70s and '80s, includes several tracks on volumes 15 and 16 from the '90s. Could this be a sign of things to come? Perhaps. In any case this series should continue to be very popular with these four newest volumes to compliment it. **Top DCTH #13** tracks are: *I Wanna Be Rich* - Calloway, *Freak-A-Zoid* - Midnight Star, *Rock Steady* - Whispers, *The Second Time Around* - Shalamar, *Do Me Right* - Dynasty, *From 9:00 Until* - Lakeside, *And The Beat Goes On* - Whispers. **DCTH #14** features *It's A Love Thing* - Whispers, *No Parking (On The Dance Floor)* - Midnight Star, *A Night To Remember* - Shalamar, *It's Not What You Got (It's How You Use It)* - Carrie Lucas, *Fantastic Voyage* - Lakeside, *Electricity* - Midnight Star, *Make That Move* - Shalamar. **DCTH #15** includes: *Respect (Club Remix)* - Aveda, *Searching To Find The One (Remix)* - Unlimited Touch, *Holiday Rap* - MC Miker G & DJ Sven, *Everybody Get Up & Boogie* - Freddie James, *Atmosphere Strut* - Cloud One and more. And topping the track list on **DCTH #16** are: *High Energy* - Evelyn Thomas, *Where Is My Man* - Eartha Kitt, *Midnight Love Affair* - Carol Douglas, *Come To Me (Classy Disco Remix)* (1993) - France Joli, *Shoot Your Shot* - Divine and *Danger* - Flirts.

Also new from Unidisc is *A Decade of Dance 1983-1993*, a compilation of artists and grooves from Easy Street Records. Though it puzzles the mind as to how anyone can fit a decade of anything onto a single CD, this compilation does it with 12 mostly slammin' club tracks (one for each year and two for '93) all are 12-inch extended versions. Tracks are: *Go Deh Yaka* - Monyaka, *Pickin' Up Promises* - Jocelyn Brown, *You Don't Know* - Serious Intentions, *Ma Foom Bey* - Cultural Vibe, *Do You Wanna Dance*

- Bad Boy Orchestra, *Check This Out* - Hardhouse, *In & Out Of My Life* - Aveda, *Out Of The Jungle* - Afrikali, *How Do You See Me Now* - Extortion, *Can't Get Enough Of Your Love* - Leon Neal, *Saturdays* - Alexander Hope, and *Respect* - Aveda.

Be warned! *Staying Alive Volumes 1* and *2* are slated for obscurity. The word from label exec's is they will not be repressed. Both volumes are favorites among DJs and feature mostly 12-inch versions including *Do You Wanna Funk (12-inch versions)* - Anita Ward, *Come To Me* - France Joli, *So Many Men*, *So Little Time* - Miquel Brown, *Let's All Chant* - Michael Zaeger Band and *Shake Shake Shake Your Body* among others. For info on remaining copies see tag at the end of this article.

Hot Dance Tracks

Expected to be a hot product is *Club U.S.A.* with dance tracks to please both mobile and club jocks. Spotting 12-inch versions, this two-CD compilation keeps the beat with new and recent tracks that are definite crowd pleasers. Feature tracks are: *Yolanda* - Reality, *Love & Happiness* - River Ocean, *Rejoice* - DJ Shon with India, *I'm Caught Up* - Colonel Abrams, *The New Anthem* - Reel to Reel, *Look Good* - Johnny P., and *You & Me* - With It Guys:

Power Dance 3 has got the power to make them dance. A combination of 12-inch and short versions, it features the great dance remake of Celine Dion's *The Power Of Love* by Beverly as well as the dance covers of 4 Non Blondes, *What's Up* by DJ Miko and Meatloaf's *I'd Do Anything For Love* by Laura Summer. Fifteen tracks in all.

Dance Mix U.S.A. Vol. 2 stands a good chance of achieving the same success as with *Dance mix '93* (also sold on TV). If you don't play contemporary dance, you want this. If you do, you may want to have all these tracks on one CD. Like Volume 1, Volume 2 is loaded with huge hits (most radio versions). Tracks are: *More & More* - Captain Hollywood Project, *Happy* - Legacy of Sound, *Show*

Me Love - Robin S, *Whoomp! There It Is* - Tag Team, *I'm Gonna Get You* - Bizarre Inc., *Informer* - Snow, *Finally* - Ce Ce Penniston, *Give It Up* - Goodmen, *Supermodel* - Rupaul, *Ditty* - Paper Boy, *Shoop* - Salt N Pepa, *No Limit* - 2 Unlimited, *The Key The Secret* - Urban Cookie Collective, *Talkin' Bout Love* - BKS, *Take Me In Your Arms* - Li'l Suzy, *This Is It* - Danii Minogue, *Forget Me Nots* - Ava Cherry.

There Was Life After All

Many believe the '80s was a very forgettable decade. You'd never know it by the continuing release of 80's compilations. Many are very good. From the makers of the largest collection of '80s compilations including *Rock of the '80s* (15 volumes) and *'80s Greatest Rock* (9 Volumes) comes the *Best of '80's Rock Volumes 1 & 2*. Proof positive that there were many a great tune in the '80s. Volume 1 includes: *Sowing The Seeds Of Love* - Tears for Fears, *Some Like It Hot* - Power Station, *Jeopardy* - Greg Kihn, *Break My Stride* - Matthew Wilder, *Switchin To Glide* - The Kings, *Angel Say No* - Tommy Tutone. Volume 2 features: *Our House* - Madness, *Let's Go!* - Wang Chung, *Our Lips Are Sealed* - Fun Boy Three, *Miss Me Blind* - Culture Club, *Smalltown Boy* - Bronski Beat and more.

Sedated In The Eighties Vol. 2 serves up a fair mix of hot and not-so-hots from the past. This mid priced CD with 16 tracks features: *White Wedding* - Billy Idol, *Because The Night* - Patti Smith Group, *Love Is The Law* - The Suburbs, *Fight Like A Brave* - Red Hot Chili Peppers, *Ashes to Ashes* - David Bowie, *Planet Earth 1988* - The Ramones and more.

Don't Touch My 45s features one-hit wonders of the eighties that still have a life and would do well in any rock venue. Classic tracks are: *Break My Stride* - Matthew Wilder, *China* - Red Rockers, *The Honeythief* - Hipsway, *Feel The Heat* - Jean Beauvoir, *Angel Say No* - Tommy Tutone, *Jungle Boy* - John Eddie and *Goodbye To You* - Scandal. If

you don't recognize these titles you won't be disappointed, it's good rock.

Punky But Chic should please New Wave enthusiasts. Unlike other New Wave compilations that blend well with today's Alternative sound this compilation may sound dated, though there are several good tracks and classics such as: *Never Say Never* - Romeo Void, *I Know What The Boys Like* - The Waitresses, *Good Girls Don't* - The Knack, *When I Look In Your Eyes* - The Romantics, and *Get I'm Outta Town* - The Laughing Dogs.

A great mix of New Wave dance hits is found on *This Ain't No Disco*. No doubt named for the "anti-John Travoltaphobia" sentiment that fueled a good part of the eighties. Though most of the better tracks on this CD have been released on other compilations, many of these tracks have proven to be timeless, for example: *Der Kommissar* - After The Fire, *Favourite Shirts* (Boy Meets Girl) - Haircut 100, *99 Luftballons* - Nena, *Goody Two Shoes* - Adam Ant, *You Spin Me 'Round* (Like A Record) - Dead or Alive, *A Girl In Trouble* (Is A Temporary Thing) - Romeo Void, *I Melt With You* - Modern English, *Party At Ground Zero* - Fishbone. A should have for DJs.

On A Different Note

Academy Award Winners is a compilation of timeless Pop hits of way back and includes *Buttons And Bows* - Dinah Shore, *On The Acheson, Topeka, & The Santa Fe* - Rosemary Clooney, *Secret Love* - Doris Day, *Baby It's Cold Outside* - Dinah Shore & Buddy Clark, *You'll Never Know* - Johnny Mathis, *Days Of Wine & Roses* - Andy Williams, *3 Coins In The Fountain* - Jerry Vale, *Whatever Will Be Will Be* (Que Sera Sera) - Doris Day and others by Fred Astaire, Frankie Lane and Vic Damone.

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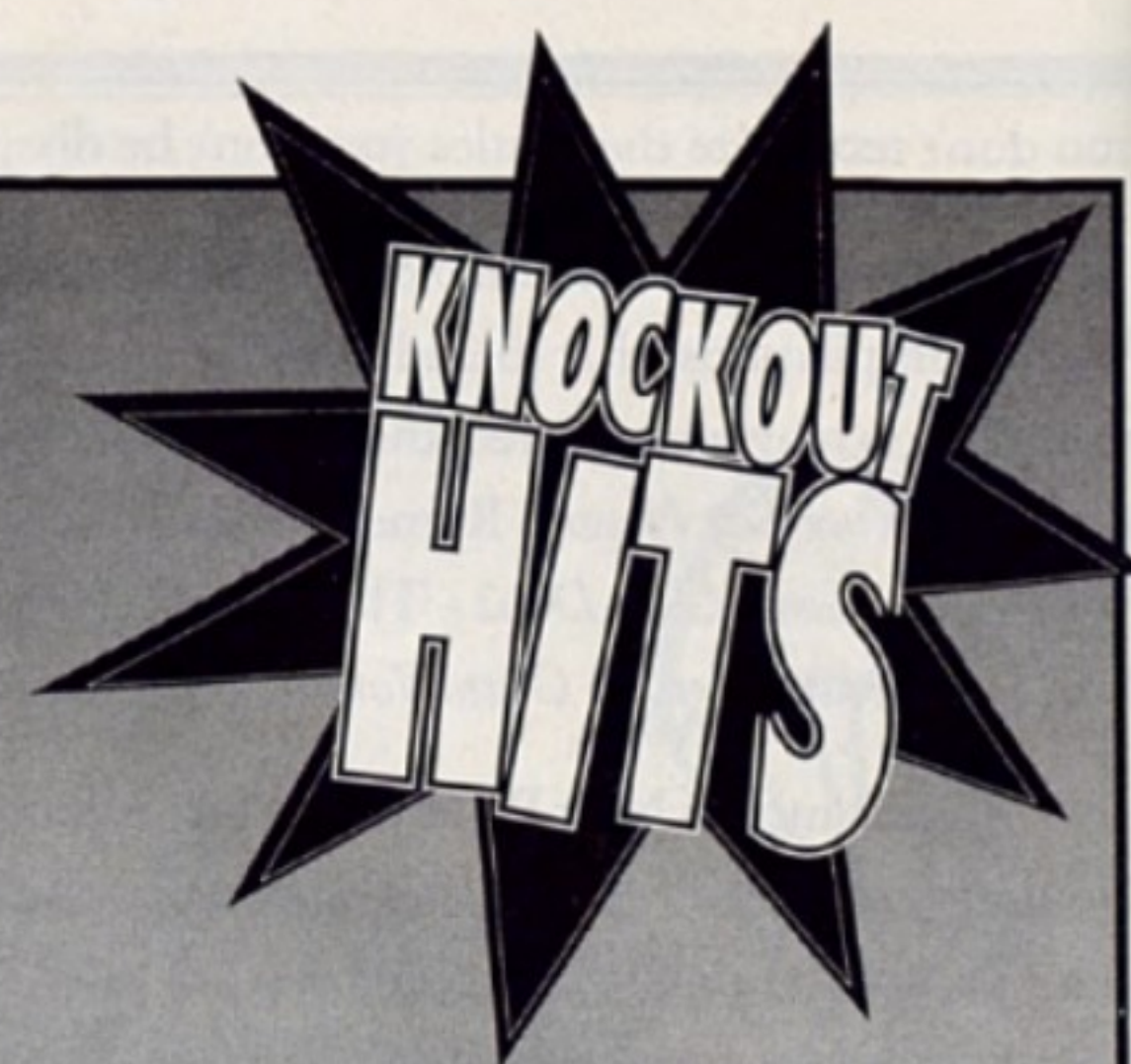
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Blade's Flashback Favorites Vol. 4. Great New Wave dance tracks on this CD include: *Chant #1 (Extended Mix)* - Spandau Ballet, *Oh Yeah* (12-inch mix) - Yello, *Come On Eileen* - Dexy's Midnight Runners, *Lies (Extended Version)* - Thompson Twins, *Turning Japanese* - The Vapors, as well as 12-inch or extended versions by Tears For Fears, When In Rome, and Plus One among others.

Rockin' Imports

In association with Kerrang! the Europe Rock magazine comes **Kerrang! The Album**, originally expected to arrive in the United States in June, as of press time the word is "It's on its way." Chock full of monster rock hits, this two-CD set should prove a valuable find for those that didn't want to buy the artist's album. Here's a Taste: *Smoke On The Water* - Deep Purple, *Bat Out Of Hell* - Meatloaf, *Livin' On A Prayer* - Bon Jovi, *Animal* - Def Leopard, *Freebird* - Lynyrd Skynyrd, *Paranoid* - Black Sabbath, *Livin' On The Edge* - Aerosmith, *Enter Sandman* - Metallica, *I'm Easy* - Faith No More, as well as tracks by Alice In Chains, Soundgarden, Red Hot Chili Peppers, Nine Inch Nails, Motorhead, Rainbow, Judas Priest, Iron Maiden, Skid Row, and others.

Kerrang! Metal Klassix is full of some of the biggest names new told in Rock and Metal and includes the likes of: Whitesnake, Anthrax, Pantera, Accept, Motley Crue, Steppenwolf, Ugly Kid Joe, Biohazard, Alice Cooper, Helmet, Motorhead, Judas Priest, and more.

Another welcome addition from overseas is the arrival of **100% Rap Hits** which is by far the best compilation of rap to date. With an abundance of names attempting to jump on the Rap bandwagon this collection has the biggest hits and names in contemporary Rap. Among the 21 tracks are *Come Baby Come*, *Jump Around*, *Boom Shake The Room*, *People Everyday*, *Let's Talk About Sex*, *U Can't Touch This*, *White Lines*, *Hip Hop Hooray*, *Boom Shak-A-Lak*, *Walk This Way*, *Funky Cold Medina*, *Now That We've Found Love*, *Set Adrift On Memory Bliss*

and more. Bear in mind other greats in this series are **100% Dance Vol. 4** which includes the killer dance version of *Long Train Running* by The Doobie Brothers, and **100% Raggae** a great collection of contemporary and classic Raggae.

Tomorrow's Hits?

DJ Lin Plus Vol. 13 is hot and these great dance tracks are also on DJ Club Mix Vol. 4 in their shorter mixed versions (nonstop or trackable). DJ Line Plus Vol. 13 features 12-inch extended versions with BPMs included, many of which could easily be chart toppers. Tracks include: *Get-A-Way* - Maxx, *Take Control* - D.J. Bobo, *Touch Me II Time Remix* - S. Moore, *Breakdown* - Netzwerk, *Do It One More Time* - Sext, *Take My Heart* - Randy Bush, and if you ever wanted the perfect track to mix with the Grease Medly, *Coming* by Schwarzkopf starts with the same intro.

An outstanding collection of the biggest names in dance are compiled on the two-CD set **Dance Hits '94 Vol. 2**. There are some extended versions but most are radio cuts. Here's a sample of the impressive line-up: D:Ream, Alex Party, Moby, Reel 2 Reel, East 17, K-Klass, 2 Unlimited, Cappella, R. Kelly, Juliet Roberts, M People, Jody Watley, and many other potentially breaking hitmakers.

U.K. Seduction Vol. 4 is another compilation of potential hitmakers. With 27 tracks (Radio edits) this CD has mostly unfamiliar artists, although if enough DJs hear this compilation that will likely change. A great collection of contemporary dance.

Likely to break the next hits for already successful artists is **Dance Max 13** which offers radio and 12-inch versions of new grooves on two CDs by Culture Beat, Urban Cookie Collective, Enigma, Stevie V, The Weather Girls, and Jam & Spoon.

Medley Mania

The popularity of Medley compilations among mobiles continues. Among the best (as mentioned in the last issue) are **Jive Bunny** - "The Album" & "It's Party Time" (which really does exist, though availability is spotty), **Party Mix**, **Hooked On A Beatles Tribute**, **Stars On 45**, and **Tribute Party Mix Vol.s 1 & 2**. Now there is another release from the makers of the **Stars on 45** on CD which will surely please medley fans and crowds, **Back To The '60s** consists of three medleys of all-time classics you can dance and sing to. If you liked the *Back To The 60's* medley by Tight Fit on the **Party Mix** CD it's here in full-length version. A full 32 minutes of one of the best '60s medleys ever. The two other medleys are *The Four Seasons Medley* and *Stars on 45 - The Lost Mix*. These consist of popular tracks made famous by other artists. What distinguishes the best medleys is their likeness to the originals, and though there are usually passages on medleys that reveal they are not the originals, all the medleys mentioned above are close.

Another sure crowd pleaser is **Carnival Hits '94** (JW Productions) which specializes in Soca music (a.k.a. that Island sound), which combines Latin and Ragga to create excellent Island party music. This CD by Leston Paul is truly a carnival treat. The first cut is a mix of great contemporary tracks. This medley is well worth the price of admission and is sure to turn any party into a beach party even if its landlocked. Other great releases from this label include **Calypsoca Hits '94** and **Raggasoca Hits '94**, both offer a great taste of the Islands and a sampling of strong contemporary artists.

Breaking Tradition

If you've ever felt playing the *Hokey Pokey* or the *Chicken Dance* one more time would blow a fuse in the right half of your brain, you'll be pleased with all the new contemporary mixes released on (strangely titled) **Traditional Party Music**. The tracks are refreshingly redone, picking up the pace a bit and adding good rhythms to create a more enjoyable contemporary sound that is true to the original. Tracks are: *Daddy's Little Girl*, *Limbo Dance*, *Bride Cuts The Cake*, *Happy Birthday*, *Hokey Pokey*, *Happy Anniversary*, *Mexican Hat Dance*, *Hands Up*, *Electric Slide*, and *Chicken Dance*. This is one great addition for the mobiles.

Songs For Your Wedding Vol. 2 follows the success of Vol. 1 with contemporary wedding songs performed by the Starsound Orchestra. Not available for review at press time, this CD includes *Trumpet Voluntary*, *Here Comes The Bride*, *I Will Always Love You*, *(Everything I Do) I Do It For You*, *Don't Know Much*, *You're The Inspiration*, *Truly, I'll Still Be Loving you*, *Can't Help Falling In Love*, *Here And Now*, *I'll Always Love You*, *Ave Maria*, and *The Wedding March/Bridal Chorus*.

Coming Up

Here are more promising titles due out by the time you receive this publication: **Billboard's Top Hits 1960-64**, **Club Epic Vol. 3**, **Welcome To The**

Future, **Best Of Funk Essentials Vol. 2**, **Brilliant Vol. 3**, **Motown Sings The Beatles**, **Just Can't Get Enough - New Wave Hits Of The '80s**, **Just Say Roe**, **BMP Productions Vol. 7 - The Complete Classic Party CD**. I'll have impressions on these and many more in the next edition of Mobile Beat's Music News!



Fred Sebastian is a Music Distributor who specializes in supplying the DJ industry. All compilations mentioned are chosen for usability as measured by response and sales to DJs across the country. For more information on tracks or availability of any of the CDs mentioned in this column contact A.V.C. at 201-731-5290 or write 68 Llewelyn Ave., W. Orange, N.J. 07052.

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by Ron Burt

Each month I receive numerous questions from Mobile and Club DJs looking to improve their shows. I'm very fortunate to be constantly in touch with the best country club jocks on a weekly basis, so if you have a question I can't personally answer, I can consult with someone who can. The following are some frequently asked questions:

Q. How much should I make as a country DJ?

A. This depends on a lot of different factors. Country jocks are possibly the most underpaid DJs in the club business. However, the pay scale is starting to come up. At one end of the scale are DJs who make \$35—\$50 a night plus drinks. At the other end are those jocks who make \$250—\$300 a night.

Q. Should I call the dances?

A. If that's what your customers are used to, you can't just stop. Just because a dance was created for a song doesn't mean it's the only dance that can be done to that cut. A good dance instructor will teach their dance class to listen to the beat of the music and teach a dance using several different songs. The bottom line is, if your dancers are used to you calling a dance it will take some time, but between you and the club's dance instructor, you can wean them off.

Q. Is it OK to play rock in a Country club?

A. I do it all the time but, if you've never tried it, don't just put *Whomp, There It Is* on and expect the floor to fill up. Make a list of all the rock requests you get. Also, remember that people in most country clubs are behind on knowing what is popular right now. They may request songs that were hot six months ago. I work between band sets and I always play two or three rock or dance mixes when the band leaves the stage.

Before you try any rock or rap, look out and see the age group that's in the club. If you have an older crowd, stay with the standards like *Mony Mony* or *Old Time Rock And Roll* until they get used to the change in format. If you have a young crowd and it's late, go ahead and have at it.

Q. How important is mixing by BPMs?

A. It's good to know what tempo you're at, but of all the jocks I speak with no one does a real beat mix like they do in the dance clubs. Most good Country jocks just blend their songs into a good mix.

I'll give you a run down on some of the showcases at Fan Fair '94 in Nashville in the next issue of Mobile Beat. Until next issue, Keep It Country!

Send your questions to Ron Burt, 1255 Canton Rd., Suite 525, Marietta, Ga. 30066.



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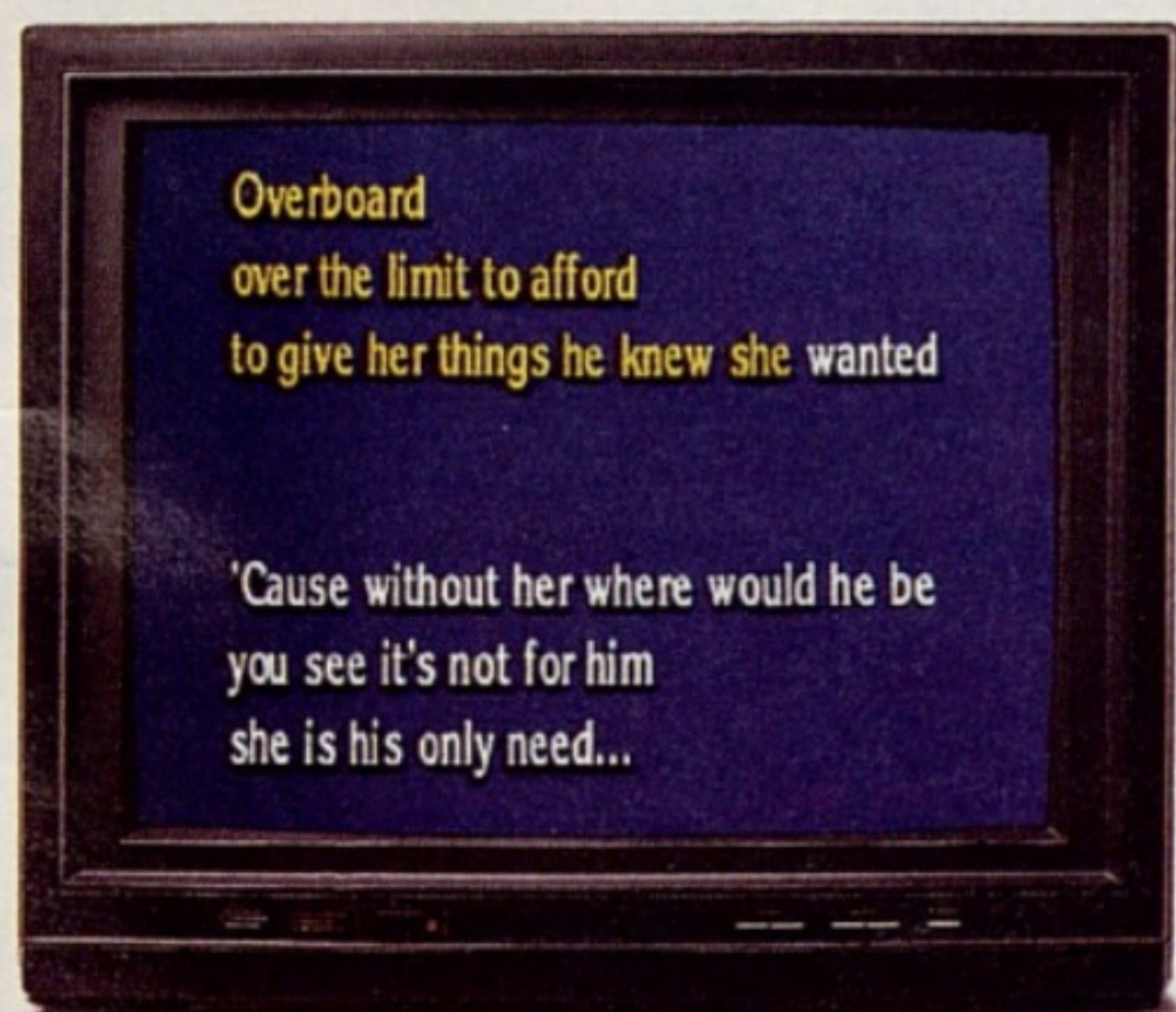
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Everybody sweat!

by Shawn Miller

With the heat still upon us, we've got new mixes, special releases and a new spur of services to take care of your last half of summer bookings.

DiscoTech #27 is the latest offering from DiscoTech. Beginning with *Look Who's Talking* by Dr. Alban, those who have used the import 12-inch know it's next to impossible to utilize properly in a mix. DiscoTech has taken care of that by adding a clean, easy to enter intro, smoothed out the beats and added Beavis & Butthead samples in the background which will make this track a strong peak-hour floor jammer.

100 % True Love by Crystal Waters has been edited down to a tight seven minutes. Samples of Yaz and Makin' Happy have been added to the beginning of the track saving the vocal drop for later in the edit. The energy level stays high throughout the track, all the way to the final 32-beat exit.

Other imports on the issue include *Rhythm of the Night* by Corona which is a great trance-club "hi-nrg" track with strong vocals and a hook that keeps the floor moving, *Together* by Lalene—which can be programmed to a hi-nrg house crowd and has great piano work—and *Groove Me* by Fun Factory. This is the fastest track (138 BPM) on the issue, and will remind you of *Don't You Want Me* by Felix but still retains its own sound.

Also on the issue is *Good Time* by Sound Factory. Remixer John Dickson has taken the repetitive boring original and added bits from *Understand This Groove* and other Sound Factory hits including James Brown samples, making this far more energetic and exciting than the original. *Movin'*

On Up by M People is also on the issue with a new clean intro, easy to use breaks and a smooth outro.

The classic tracks on **DiscoTech #27** are *You're The One For Me* by DTrain which has a new house bass line attached to keep your crowd moving. Complete remakes have been made to *Disco Nights (Rock Freak)* by GQ with a new strong bass line, a massive sample filled and beat kickin' intro to fill the floor along with several breaks for a quick escape. And finally, *September* by Earth Wind & Fire. This track is complete with 32-beat win-

break. Overall, DiscoTech has done some serious production work to every track on this three-record, one-CD release to keep your floor moving and always full.

New Spin-offs

Factor 3 Records has introduced two new spur services off their label. The first is *Bullet Proof Issue #1*. This "vinyl only" service is primarily for those that need to program Top 40 Rap and urban Hip-Hop tracks. Each issue is one record and contains double wide cue lines between the tracks as well as break lines where needed.

The mixes are constructed and mastered digitally to astound the ear and rattle the walls. The first track, *Sweet Potato Pie* by Domino has been heavily edited to make it more of a movin' rather than a sway'n track. The intro uses major stutter effects and a heavy bass line before entering the song which was mixed directly from the a capella. *Fantastic Voyage* by Coolio — again with heavy production work — was mixed from the a capella to keep the vocals high, clear, and not interfere with the bass line. Other tracks on the premiere issue are *Something To Ride To* by Conscious Daughters and *Electric Relaxation* by A Tribe Called Quest. As seen on previous Factor 3 issues, this service loves adding samples to their issues (FC-07 had Ren & Stimpy, FC-10 had Beavis & Butthead) and this issue is no different. Samples

from the movie "Menace To Society" have been added complete with breaks for easy sampler loading or live mixing.

The second spur service from Factor 3 is Eurodisque. This is a new important service with tracks being remixed by various European remixers and pressings avail-

DJ Buddy

Normally the Remix Warehouse never endorses any product which has not been remixed. However, we had to make an exception. The DJ BUDDY is a three-CD set which contains **Original Public Domain** tracks for any radio, club or mobile jock. Now this is not to be confused with other DJ CD's that contain songs like *The Bunny Hop* done by some house band somewhere and end up sounding like you and your friends recorded it in your basement. We wouldn't endorse something like that. These are original tracks by original artists. This package has taken several years of collecting, mastering and remastering to ensure the quality of the track. Included are: *The Chicken Dance* (two versions), *Auld Lang Syne* (three versions), *Alley Cat* (two versions), *Mickey Mouse Club*, *David Letterman Theme*, *Tonight Show Theme*, *Mission Impossible*, *Hokey Pokey* (two versions), *Mack The Knife* (two versions), *Monster Mash*, *Stripper*, *Daddy's Little Girl* (two versions) and tons more! The complete three-disc listing appears in the Remix Warehouse catalog with play times and track information. This is truly a CD compilation set that will astound and amaze your crowd every time you use it. This issue is not available on vinyl.

dows, the bottom is knocked out to make way for some floor shakin' beats entered right into the "meat" of the song, immediately exciting your crowd. After the middle break we segue into *Let's Groove* and then slam back into *September* until the final

able domestically. This is also a one-record set service (vinyl only) and contains past and present alternative and Top 40 crossover club classics. Those familiar with European mixing know the amount of production work that goes into much of the imported work, and this issue is no exception. Beginning with *Human* by Human League, this issue is really a work of art. An easy 32-beat intro and non-stop heavy vocals with even heavier beats, along with samples from various Human League tracks and breakdowns using vocal a capellas, will work with any 18-34 crowd. Keeping the flow, the second track is *Original Sin* by INXS — try and find this on vinyl! Once again, serious production work remakes this track into something to play as often as you can. Both *Human* and *Original Sin* keep the original flavor of the song to guarantee your crowd knows the cut immediately and motivates them to the floor. Other tracks on the issue include *Dreams* by Gabrielle and *Wishful Thinking* by China Crisis.

Hot Tracks

Hot Tracks #13-4 is the latest offering from Hot Tracks available on three records or one CD. *I Want To Thank You* by

Robin S, while a little on the gospel side, had been reworked with Robin S samples as well as other tracks off her LP. *Loser* by Beck is a track that has to be heard to be believed. Easy 32-beat intros as well as a cleaner sound than the original 12-inch and the combination of a very sad Bobby Brady sample from the Brady Bunch keeps this track flowing. Other tracks on the issue include *I Believe* by Sounds of Blackness, *All I Do* by Jane Child, *Bounce* by The Movement, *Catch Me Now* by Laura Enea, *Take It Like A Man* by No Man, and *Someday We'll Be Together* by Diana Ross. This cut was taken off the remixer compilation disc which was originally mixed by the famed remixer Frankie Knuckles. Hot Tracks took Frankie's nine-plus minute opus and gave it the restructuring only the remixers at Hot Tracks could accomplish. The overall result is a new timeless piece that will outlive you and your 1200s. Lastly, *Fire '94* by the Ohio Players appears on the issue, completely reworked and remade for '94. Hot Tracks took the original funk classic, sped it up and edited every single beat of the track to keep the BPM constant (this technique is described in past issues of *Mobile Beat*). Once the beats were replaced with the original-but-constant beats, a new deep house rhythm track and bass line, as well as many new music tracks,

were added and topped off with samples and effects to make the final cut a true 1994 remake.

More to come

At time of pressing: Several new issues were going to press at the same time this issue of *Mobile Beat* was being printed. For a complete list, the Remix Warehouse catalog (version 4.0) contains over 39 new issues along with hundreds of back issues and special issues. See the information which follows for you to receive your own complete catalog as well as a free subscription for future catalogs.

To stay completely up-to-date on the most recent remix releases, *The Remix Warehouse* releases its complete current, special and back issue catalog free about every 5-6 weeks. To get on the mailing list call 24 hours a day, toll free 1-800-241-MIXX or (404) 446-0747 for international customers. For questions or comments on *Mobile Beat's* Remix Rave, you can contact me directly by FAX at (404) 446-0747 or through Internet e-mail at remixwhs@AOL.COM **Note: New Internet Address**

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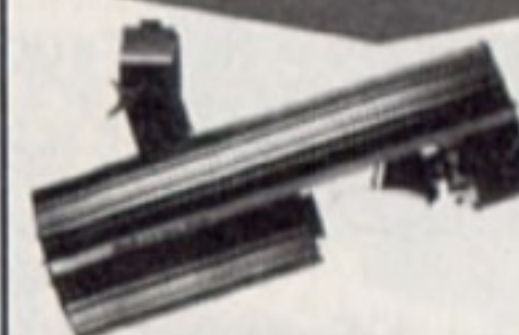
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Beach Music

by Christopher Beachley

It ain't the Beach Boys!

There is more than just 3,000 miles difference between Beach Music and West Coast Surf Music. Surf Music, which includes the Beach Boys, Jan and Dean and guitarists with hot rod instrumentals, reached its peak back in the sixties. Beach Music, however, is a living, breathing "lifestyle" that continues to grow, even though it was born a decade prior to Surf Music.

The definition of Beach Music is important. You will realize just how important when you spin for a wedding reception and someone from the West Coast and someone from the East Coast both request Beach Music but neither define it the same way.

What it is

Interviews with the older *Beach Diggers* who were there when it all started (combined with other research) show the "Beach Music Sound" can be pinned down to the 1947-1949 era. Music includes Stick McGhee's *Drinkin' Wine Spo-De-O-Dee*, Joe Higgins' *The Honeydripper*, Big Jay McNeely's *The Deacon's Hop*, Wynonie Harris' *All She Wants To Do Is Rock*, Louis Jordan's *Cole Slaw*, and others like *Lavendar Coffin* and *The Hucklebuck*.

Also fitting into the definition is a one-time caucasian term called "Race Music." Prior to its debut, Race Music was considered "sinful black music" and was banned from most "white" dominated radio stations. However, the great high energy and rhythmic tunes couldn't be kept down for long. By the time the '50s rolled along great Beach artists included The Drifters, The Midnighters, Amos Milburn, Ruth Brown, The Clovers, The Five Royales, The Dominoes, and Joe Turner.

During the '60s, Motown released some of the best Beach Music by The Impressions, Major Lance, The Drifters, The Platters with Sonny Turner, and The Tams. Seventies Beach was hit or miss. The Chairmen Of The Board were on top along with The O' Jays, the Spinners, the Cornelius Brothers, and Lou Rawls. With the '80s came Gene Chandler, Bobby Bland, The Four Tops, Little Milton, The Temptations, O.C. Smith, and B.B. King.

Here we are, almost half way through the '90s! More classic soul artists mixed with the Blues are the mainstays of Beach Music and include The

Cont'd page 40

In the booths at the beach

The "Beach Music Triangle" is a huge hunk of sand, soil and sea oats that stretches from Daytona Beach, Fla., to the coast to Virginia Beach, Va. and inland to Memphis, Tenn.

Myrtle Beach, S.C., and its northern neighbor, Charleston, S.C., are midway along the eastern leg of the Beach Music triangle. Here inlanders from throughout the Carolina and neighboring states have been establishing a summer beachhead since the 1940's. Along with those seeking a swim and a tan, come those looking for work as lifeguards, beach flippers, ice cream-scoopers, bartenders and every other type of employment under the sun.

The Myrtle Beach area has grown phenomenally in the past four decades. It's no longer just the beach that attracts tourists. There are theme and water parks, Grand Ole Opry style theaters and hundreds of golf courses. But off the beaten path, Ocean Drive (now known as North Myrtle Beach) keeps one foot planted firmly in the '50s.

To DJs in this seven state area, a soulfully rhythmic and infectious danceable form of R&B called Beach Music is part of most every event played. The closer you get to North Myrtle Beach (recognized as the "Birthplace of Beach"), the more obvious it becomes that Beach Music is the music of lifestyle and a culture unto itself. At Ducks, Fat Harold's, The Pad, Spanish Galleon and other North Myrtle Beach clubs, Beach Music lives.

SOS: The Beach Music Preservation Society

Helping to keep Beach Music alive is SOS (Society Of Strangers), a reference to the 35-mile stretch of Carolina beach known as the Grand Strand. Twice each year, those whose finest moments were under the Carolina sun and moon return for the SOS Spring Safari and Fall Migration. The only prerequisite to membership in SOS is knowing where the tide goes out, and where to go for a good time when it comes back in. It's also important, but not essential, that you know how to Shag.

Shaggers are particular about the music they dance to. So much so that one of the largest and best organized associations in North America has grown out of shag's demands for the right music.





By Robert Lindquist

For these DJs, life is a beach

Seldom is there a major Beach or Shag Music event that doesn't involve the Association of Beach and Shag Club DJs, or a representative member. With over 200 members, the A.B.S.C.D.J.s have developed a reputation as the organization to contact when a DJ is needed for a major Beach or Shag event. President Mike Lewis says that during the 10-day SOS events, the association schedules 50 or more member DJs to spin, in shifts averaging five hours, in the seven main North Myrtle Beach clubs. Other members cover the dancefloors in over 25 other area clubs.

To maintain their credibility as the top source for beach and shag DJs, the association is cautious when considering new members. The membership is not a group of snobs, but a clean reputation, good technical ability and better than average knowledge of Beach and Shag music are required. Aside from its serious mission of monitoring the quality of Beach DJs, the benefits are primarily social. During the first weekend in March, the A.B.S.C.D.J. holds their Mid-Winter "Throwdown" at Duck's, the group's official NMB home. The event is open to the public and showcases 60 member DJs playing in one or two hour shifts through the weekend.

While their specialty is Beach and Shag events, most association members rely on typical mobile jobs, weddings and private parties, for their bread and butter. A.B.S.C.D.J.s members frequently use the membership roster for referrals or when an emergency back-up is needed.

The difference is in the mix

Beach and Shag music are unique in that many all-time favorites are tunes that somehow passed unnoticed by many of us. Songs like *I Love Beach Music* by the Embers, *Myrtle Beach Days* by the Fantastic Shakers, *Summertime's Calling Me* by the Catalinas, and *Carolina Girls* by General Johnson and the Chairmen of the Board are the kind of songs that have turned a two-week summer vacation at the shore into a lifestyle. People come for the sun and leave humming the music of the Showmen, Drifters, Gloria Hardiman, and hundreds of other artists who continue to produce Beach Music hits.

While the majority of Beach Music has survived five, ten, twenty and even thirty

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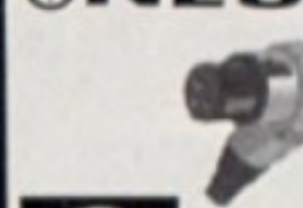
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Just an oldies thing?

Beach music is more than just dancers and memorabilia collectors. With a heritage over 40 years, Beach Music is still growing with much of the credit going to Beach DJs, "Shag" dancers and new fans. The Shag and Beach music go hand in hand. The Shag dance has even been recognized with tributes such as the movie *Shag* (set in the summer of '63) released in 1989 by a British film company. There have even been Hall Of Fame organizations formed for Shag "Hall Of Famers" and DJs.

Where it's going

Today, DJs are constantly looking for new blues and classic R&B to play at clubs. There are a number of full-time Beach Music-oriented radio stations with the first, WRDX, in Salisbury, N.C. Over 25 Beach Music Radio Shows exist in four states and on WBLS-FM, New York it was the No. 1 nighttime show in September 1989. *Rolling Stone* did an article "Shag Dancing and Top Poppin'." *Billboard Magazine* did an article "Tide of Enthusiasm Swelling Behind Beach Music." Other mentions and articles appear from time to time in national publications. Articles and album liner notes will often read "(Artist) still enjoys success on the Beach Music Circuit."

Even before the movie "Shag," people in England, Japan, Australia, Germany, France and China were buying Beach Music to spread this cultural style even further. The interest in Beach is fast becoming world wide and the Shag could very well be the next dance craze in many foreign countries.

However you discovered Beach Music, the Embers said it best in their tribute classic *I Love Beach Music*.

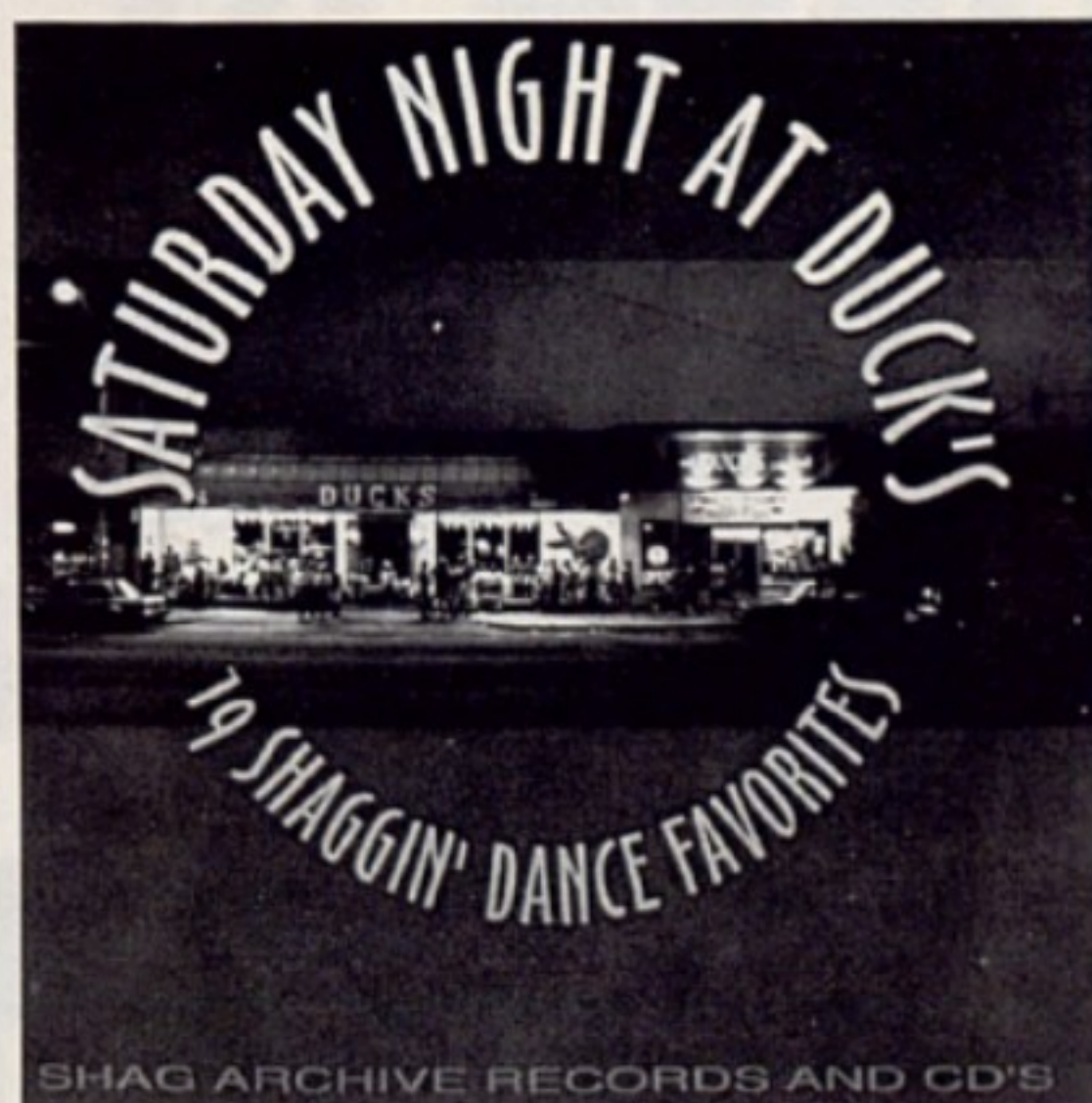
"...There ain't no other kind of music in the world that gives me quite the thrill...I love Beach Music, I always have and I always will."



Christopher Beachley (AKA Dr. Beachley) is the owner of The Wax Museum Inc. in Charlotte, N.C., a collectable record shop with 45's, albums, cassettes, CDs and even 78 RPM records. He's also been a Mobile and Club DJ for over 18 years, having produced over fifteen 45 RPM records. His most recent releases, "Booze & Boogie - Volumes 1 & 2" (CD and Cassette) are in production with worldwide distribution. He has also edited and produced "It Will Stand," Beach Music's first and longest running journal documenting its history.

Rythm & Beach Top 50

| Pos. | Title | Artist | Label | Yr |
|------|-------------------------------------|--------------------------------------|---------------------------------|------|
| 1. | Happy Ever After | Bee Gees | Warner Bros. 926530-2 | 1991 |
| 2. | Oh What A Thrill | Rockpile | Columbia 36886 | 1980 |
| 3. | Zoom | Fat Larry's Band | Collectibles 3842 | 1986 |
| 4. | J.C. | Dave Weld & Imperial Flames | Wax Museum 4621 | 1991 |
| 5. | Would I Lie To You | Charles & Eddie | Capitol F7-57986-A | 1992 |
| 6. | A Donut & A Dream | Mills Brothers | Paramount 0181 | 1972 |
| 7. | Wake Up Mama | Alvin Lee | Ye Old Clock Shoppe 33934 | 1992 |
| 8. | Tanqueray | Johnnie Johnson | Elektra Nonesuch 961149-2 | 1991 |
| 9. | Loving By The Pound | Otis Redding | Star 8572-2 | 1967 |
| 10. | Can You Stand It | Johnnie Johnson | Elektra Nonesuch 961149-2 | 1991 |
| 11. | Brand New Me | Boys Town Gang | Ram's Horn 5096 | 1984 |
| 12. | Unchained Melody | Clem Curtis | RCA PC 5175 | 1979 |
| 13. | Alimony | Womack & Womack | Milan 35608-2 | 1991 |
| 14. | Love Is Here Tonight | George Benson | Warner Bros. 25475 | 1986 |
| 15. | Goin' Home | Official Blues Band | Arista 101 (English) | 1980 |
| 16. | Can't Stop Rockin' | Fabulous Thunderbirds | Epic 47878 | 1991 |
| 17. | A love Worth Waiting For | Shakin' Stevens | Epic 39286 | 1983 |
| 18. | Since I've Been Loving You | Alexander O'Neal | Tabu 31454 9501 2 | 1993 |
| 19. | Don't Take Away My Heaven | Aaron Neville | A&M 31458 0312 7 | 1993 |
| 20. | Every Time I Roll The Dice | Delbert McClinton | Curb 4KM-76901 | 1992 |
| 21. | In The Still Of The Night | Neville Brothers | Chrysalis F2 21799 | 1990 |
| 22. | I'm The Man You Need | Theodis Ealy | Ichiban 92-267 | 1992 |
| 23. | Back By Popular Demand | Supremes & Originals | Motor City 4502 | 1991 |
| 24. | Integrity | Aretha Franklin (w/ Gillespie) | Arista 9528 | 1986 |
| 25. | Rock Me Slow & Easy | Luther Johnson & Friends | Evidence 26005-2 | 1992 |
| 26. | Got To Be Funky | Maurice John Vaughn | Alligator 4813 | 1993 |
| 27. | Start It Up | Robben Ford & the Blue Line | Stretch 1102 | 1992 |
| 28. | Little Brown Eyes | Theodis Ealey | Ichiban 93-280 | 1993 |
| 29. | You're My Lucky Number | Ronnie McNeir | Motor City 11 | 1989 |
| 30. | Honky Tonky | Drifters | Atlantic 81927-1 | 1956 |
| 31. | Something's Mighty Wrong | Tyrone Davis | Wild Dog/ Ichiban 9104-2 | 1993 |
| 32. | Way She Shakes That Thing | Earl Thomas | Topflight 108 | 1991 |
| 33. | Dreamlover | Mariah Carey | Columbia 38-77080 | 1993 |
| 34. | I'm Good | Bonnie Lee | Wolf 120.853 | 1987 |
| 35. | Do Ya | Dorothy Moore | Malaco 7466 | 1992 |
| 36. | People will Say We're in Love | Platters | Mercury 20782 | 1963 |
| 37. | Can't get Enough of Your Love | Taylor Dayne | Arista 12582 | 1993 |
| 38. | Release This Love | Edwin Starr | Motor City CD 70 | 1991 |
| 39. | Down For the Third Time | P.J. | Motor City 36 | 1990 |
| 40. | The Dummy | Art Neville | Specialty 2165 | 1957 |
| 41. | Bring The Magic Back | Legendary Dukes | Forevermore 1000 | 1993 |
| 42. | It's Your Last Time | Earring George Mayweather | Tone-Cool 1147 | 1992 |
| 43. | Just You and Me | Delbert McClinton | Curb D2-77600 | 1993 |
| 44. | Dreamin' | Ronnie Williams | Ripete 1038 | 1974 |
| 45. | When Loving You | Norma Lewis | ERC 106 | 1983 |
| 46. | Arkansas | Jimmy McCracklin | Bullseye Blues 9508 | 1991 |
| 47. | I'm In Love Again | Timepiece | Pyramid 920518 | 1992 |
| 48. | After All is Said and Done | O.C. Smith | Triune 4144 | 1993 |
| 49. | Canadian Sunset | Hank Crawford | Milestone 9182 | 1990 |
| 50. | Gonna Win You Back | Contours | Motor City 4503 | 1991 |



Building Your Beach Music Library

Beach and Shag Music compilations from several specialty labels are available either over the record store counter or through mail order. In building the essential Beach Music collection, first you must establish your niche.

1. Collector/ DJ

Record collectors who become Mobile DJs. Already have a lot of the standard Beach hits.

2. DJ/ Collector

Usually radio DJs that build a collection based on personal likes and add stuff to play on the road.

3. DJ/ Entrepreneur

These DJs either play cassettes only or buy a piece of music only when they need it for an upcoming party.

Here are some CD packages good for Beach Music or Shag Dancing (they are numbered as to the groups defined).

• The best package for the beginner (group 2 or 3) is the **Beach Music Anthology** put out by Ripete Records. This 4 CD collection features 90 great Beach, Shag and R&B classics. Lots of 1960's classics mixed with local favorites. Retail for about \$50. Here's a sampling of the tracks: You're More Than A Number In My Little Red Book: *The Drifters* / Build Me Up Buttercup: *The Foundations* / 39-21-46: *The Showmen* / Hold Back The Night: *The Trammps* / Stay: *Maurice Williams* / When A Man Loves A Woman: *Percy Sledge* / With This Ring: *The Platters* / Lonely Teardrops: *Jackie Wilson* / Carolina Girls: *General Johnson* / Backfield In Motion: *Mel and Tim* / Everlasting Love: *Robert Knight* / Shoop Shoop (It's in His Kiss): *Betty Everett* / Ms. Grace: *The Tams* / Barefootin': *Robert Parker* / Kansas City: *Wilbert Harrison* / Girlwatcher: *O'Kaysions* / Summertime: *Billy Stewart* / Myrtle Beach Days: *Fantastic Shakers* / Stagger Lee: *Lloyd Price*

Here are several others for your Beach Music library ranging in price from \$15-\$17:

- Beach Classics Volumes 1-5 - Ripete Records (3,2).
- Shag Party - Ripete Records (1)
- Shagger's Delight - Ripete Records (1, 2)
- Blooze and Boogie Volumes 1 and 2 - Wax Museum. (1,2)
- Ocean Drive Volume 2 - Ripete Records (3,2)
- Boogie Time - Ripete Records (1)
- Saturday Night at Ducks - Shag Archive Records (1)
- Fraternity Row: Jukebox Classics - Forevermore (2,3)

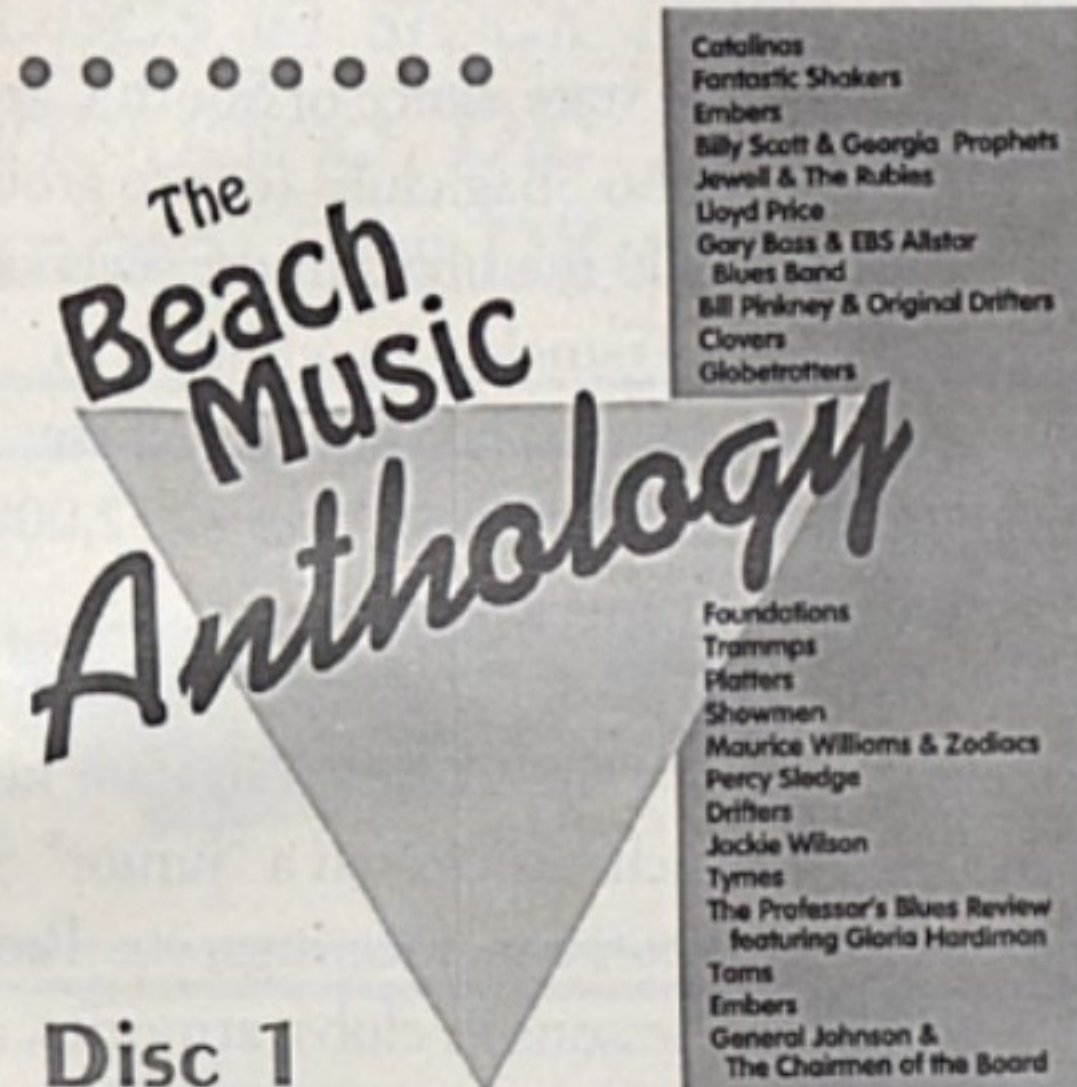
For More Information Contact:

Ripete Records, 111 South Main Street, Elliott, S.C. 29046

Shag Archive Record, P.O. Box 2312, Woodstock, GA.

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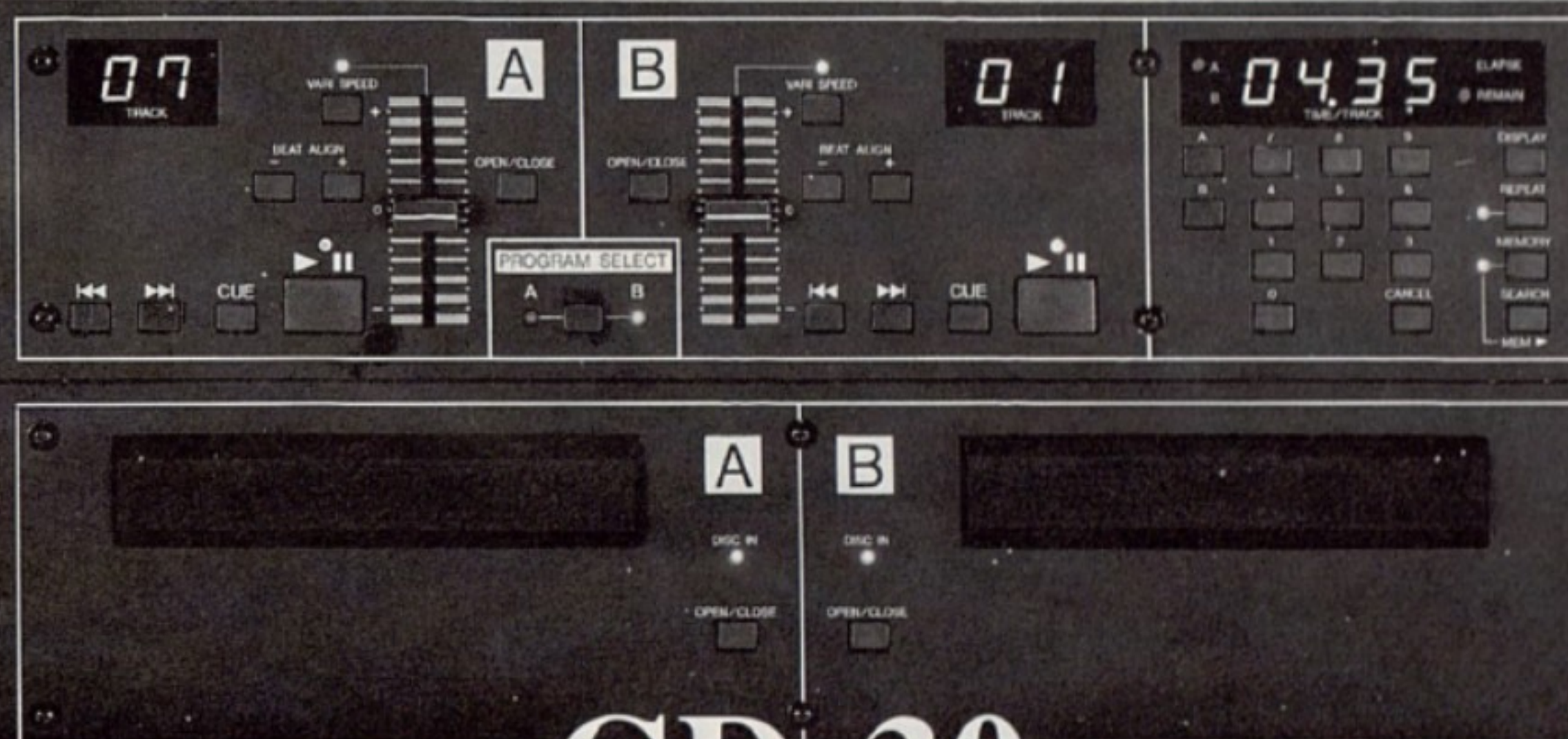
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Duck's owner and member of the Shagger's Hall of Fame, Norfleet Jones (L) with DJ Steve Baker.

followed closely by *Your Place or Mine* by John Ellison, Johnnie Taylor's *Real Love*, *Foolin' Around* by H Bomb Furgeson and *Footprints On The Ceiling* by Ruby Andrews. All five are late 1993 or 1994 releases, and enjoy their greatest popularity among the Beach Music crowd.

DJ Terry Bumgarner (who is also the association's Secretary) says the best Shag songs are in the 120 BPM range but very few DJs run their music flat. A pitch control is essential. DJ Steve Baker, adds that as the evening wears on, he gradually increases the tempo to maintain the dancefloor.

DJs who play major Beach and Shag events are obsessed with music. Their challenge

is to keep the mix fresh, but familiar. A complete library of popular beach tunes along with a few rare, esoteric titles is essential. Several members of the association are avid collectors. Others such as Reid Ayer, Judy Collins, Butch Metcalf, Gene Petty and Chris Beachley, operate full-time record/tape/CD stores that spotlight Beach and Shag music.

At SOS it's easy to sample the styles of several DJs in one evening. Duck's is across the street from Fat



Butch Metcalf, Charter member of the ABSCDJs fills the floor during SOS

Harold's which is a stone's throw from the Spanish Galleon and other clubs. Dancefloors are packed from 12 noon to 4 a.m. While Beach and Shag music are each DJs specialty, each has a mix with its own flavor. Some lean toward the bop and swing side, while some play a blend that's more "bluesy." Others hold that R&B is the only *real* music for Shag.



Joanne Johnson in the booth at the Spanish Galleon.

or more years, it continues to support new releases. Many new hits cross the line from Top 40 and Country charts. Reid Ayer operates Ye Olde Clock Shoppe in Concord, N.C., and specializes in, along with antique clocks, Beach Music on 45s, LPs, CDs and cassettes. According to Reid, at the SOS spring safari, the most requested new release was Daryl Hall's *Stop Loving Me-Stop Loving Him* fol-



SHAG

The Shag is the state dance of South Carolina. There are 86 Shag clubs (dance groups) with over 13,000 members in the seven state "Beach Music Triangle." In addition to dancing and promoting the Shag, these groups raise and distribute over \$172,000 annually to various charities.

Experienced shaggers keep the tradition going by passing the dance on to their kids and others which has created a "junior" Shag network with contests, meetings, etc. People can take Shag lessons in clubs, armories, and lodges or even through videotapes.

For mobile entertainers who take the interactive approach, why not include Shag lessons? Seasoned shaggers Sonny and Judy Carver of Mount Holly, N.C. have produced a three video set entitled "Learn to shag the Carolina way." Volume One covers the basic shag shuffle plus more than enough moves to introduce shagging at your next beach party.

Obviously, before you can teach the dance, you have to be competent yourself. These folksy learn-to-shag tapes keep it simple. Steps are explained and repeated numerous times with full and close-up views of feet action in slo-mo, so you don't have to keep rewinding. Production quality is on par with most videos of this type. There are a few rough spots near the beginning but they don't interfere with the actual lessons.

In addition to the shag videos, the Carvers also offer a two volume set entitled Line Up and Line Dance which teach popular dances including The Electric Slide, Tush Push, Achy Breaky, Bar Room Boogie and others.

The videos are available at Camelot Music Stores, Blockbuster Video or by sending \$19.95 for each tape (plus \$4 shipping per order) to Carver Productions, Inc. 1601 Stanley Hwy, Mount Holly, N.C. 28120.

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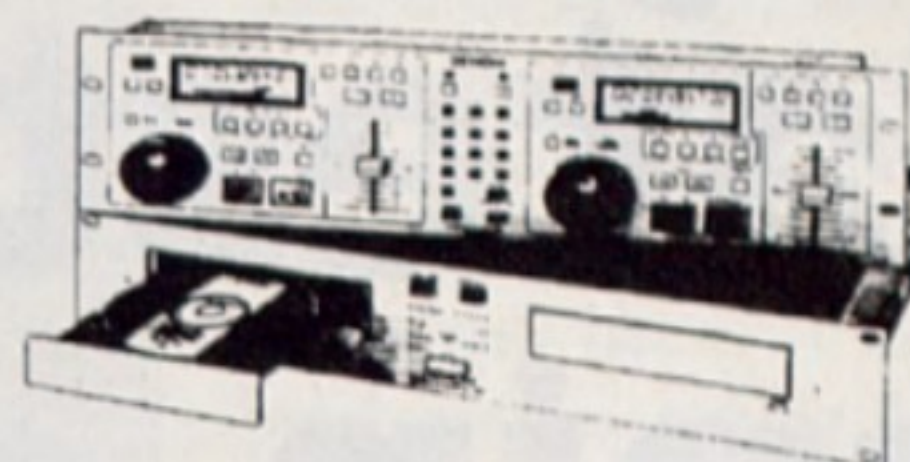
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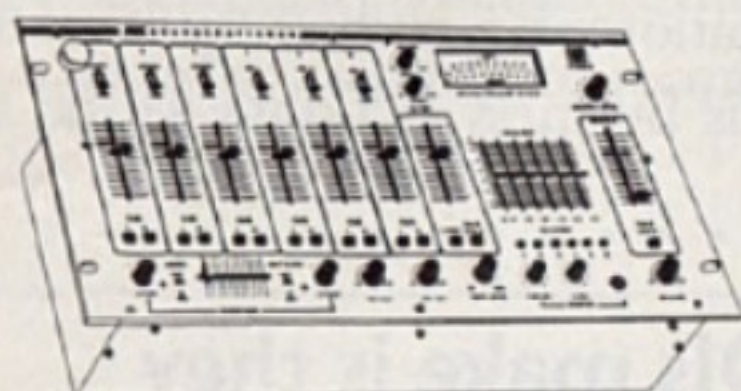
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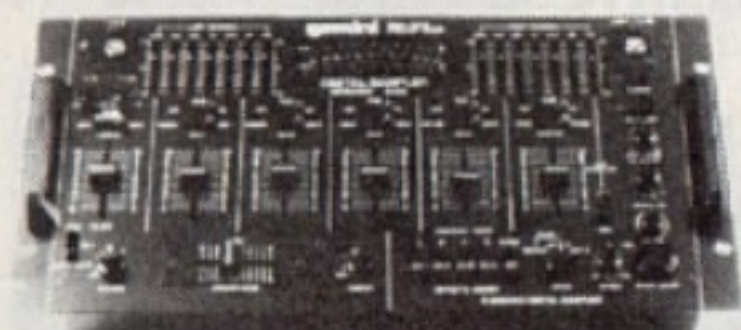
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Record label is DJ's latest spin-off



By Mike Erb

It reads like a rough draft for a Hollywood movie script. In fact, this is exactly how Chris Biehler's career has progressed since graduating from LeMoyne College in Syracuse, N.Y. We'll go back to the beginning and trace Biehler's footsteps from past to present.

The Disco craze was at its peak in 1978 but his college pub was looking for a DJ to play an alternative to Disco. Biehler had a large collection of music including the Beach Boys, Soul music and the usual assortment of classic oldies and got the gig. As he remembers, the pay was outstanding for a college student—\$10 a night and all the draft he could drink.

Upon graduation in 1980, he was recruited to play semi-pro basketball. Meanwhile, all of his college buddies were getting desk jobs. Biehler recalls, "The dilemma I had was that the Boston Celtics already had enough slow white guys so I wasn't going to be a professional basketball player. I only had \$200 in my checking account so I packed up and moved to Myrtle Beach, S.C. and started a two year stint as a lifeguard." During his tenure as a lifeguard, Biehler was asked to DJ a party at a local nightclub which was part of a chain of clubs. This fortuitous event set the stage for what was to follow. "My first night put me in front of 2,000 people. I had the crowd going crazy. The club was so impressed they hired me and eventually I was training all the DJs that worked at the clubs around the country." Biehler has a real knack for reading a crowd and playing the right music. His credo is "When in doubt, play Motown."

In 1982, Biehler moved back home to Rochester, N.Y. He and his brother started a DJ service—Beals Rock 'n' Roll Revue. Remembering how they got their start, Biehler says they would contact clubs and act as a booking agent for DJs. "We would find jocks that had the same knowledge and love of music. After about six months we discovered who our main competition was and eventually bought out their New York state franchise. Currently we have over 300 systems operating in numerous markets." The approach that Biehler took was unlike most DJ companies. "The

mistake that most DJs make is they don't look at DJ'ing as a business. We went to clubs and consulted with them to determine what their target market was and developed a music format to fit that market. We designed the sound system, selected the music and supplied the DJs. This approach did away with the constant setup and breakdown of equipment night after night."

Biehler developed a national reputation as a club consultant and continues to develop this segment of his business (Upstate Music and

.....
"The mistake that most DJs make is they don't look at DJ'ing as a business. We went to clubs and consulted with them to determine what their target market was and developed a music format to fit that market."
.....

Promotion) in conjunction with his DJ service. But the story doesn't end here. Unhappy with the equipment that was available, Biehler began to develop, design and build his own speaker systems. After 10 years of refining the design, he decided to market them. What followed was the creation of another company, Beal's Brothers Acoustic Design, a full-fledged, dynamic, sound system company whose line of speakers are distributed all over the country (see Mobile Beat issue April/May for a review on Beal's Brothers' speakers).

Perhaps the greatest achievement for Biehler has been the establishment of Forevermore Music & Records. The creation of this company was in part due to an amazing amount of good fortune. In 1988, a long-time local Rochester band, Wilmer & The Dukes, had a reunion concert. The band had gained some national exposure with the song "Give Me One More Chance" in the late '60s. Biehler recalls, "There were about 1,000 people just screaming. I had never seen a band with such charisma and rhythm. This band was different from every other band I had ever seen, better than the Rolling Stones. I got involved with the band, to the point

where I even took saxophone lessons so that I could play with them." From that collaboration came a recording session with the band that resulted in two songs. These songs were included on a compilation disc that was being produced by a music distributor, Marion Carter of Ripete Records in South Carolina.

"Pretty soon I thought, 'Wait a minute here. I could be doing this on my own.' So I started to write songs. Then, one day I was listening to a song which contained a sample of a Wilmer & The Dukes song. I couldn't believe it. I'm reading the liner notes and noticed that the licensing information didn't seem to be true. I contacted the guy who use to own the record label that Wilmer & The Dukes recorded on. It turned out he was living near my brother in Los Angeles. What ensued was a lawsuit against the record company who had illegally sampled the Wilmer & The Dukes song." The court's ruling resulted in a rather large monetary settlement which provided the cash basis for forming his record company, Biehler said.



DJ, Saxophonist, Songwriter and now record company Entrepreneur Chris Biehler

He later took on a partner, Steve Brodie, who is a virtual legend in the record business. The two of them acquired the rights to several record label catalogs including Swan, Sahara, Lawn and Thunderbird, as well as the rights to 2,000 other masters. Now they are in the process of re-issuing some fantastic music on the newly formed Forevermore label. The releases are nationally distributed and can also be ordered through MMS Distributors in McClean, Va.

So what's left for Biehler since he seems to have accomplished more at the age of 35 than most people do in a lifetime? With no reservations Biehler admits he wants to continue with what he is doing, only better. "I want to polish my song writing abilities. I'd like to bring Forevermore Records to the forefront of the industry and be known as the premier quality reissue CD company that is also innovative in creating new artists." No doubt it will happen!



Contributing Editor Michael Erb also operates Michael 'E' Mobile Sound in Ithaca, N.Y.

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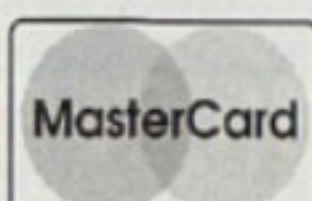
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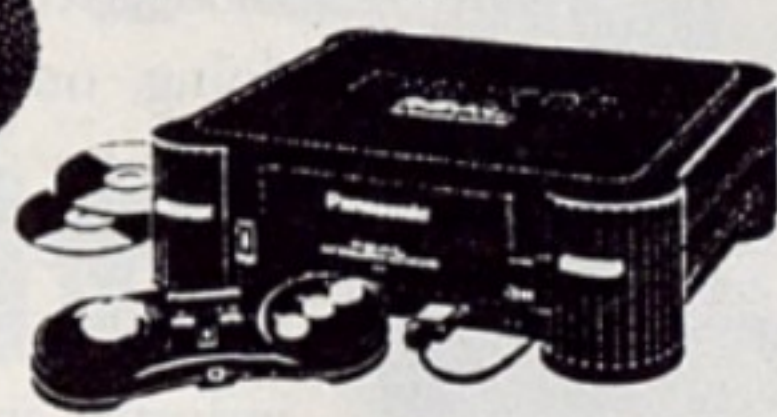
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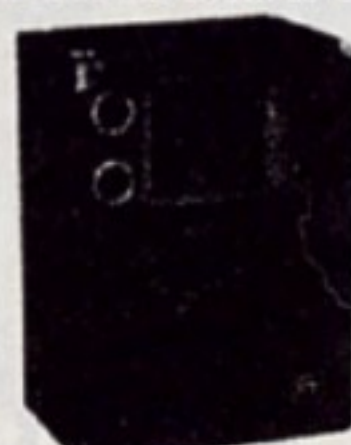
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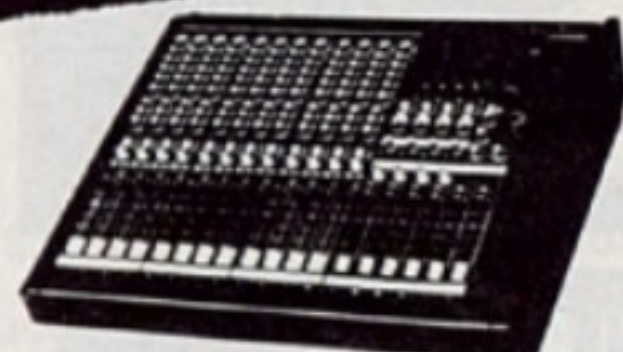
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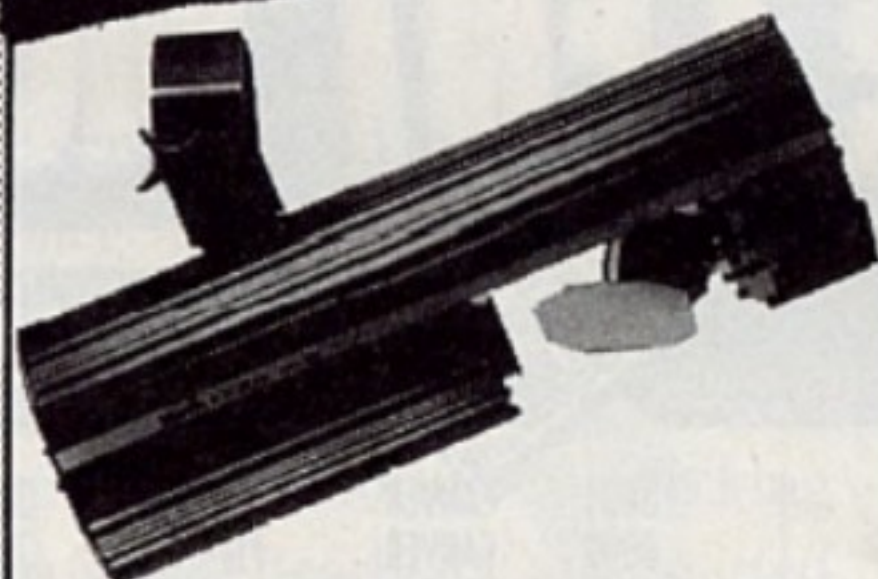
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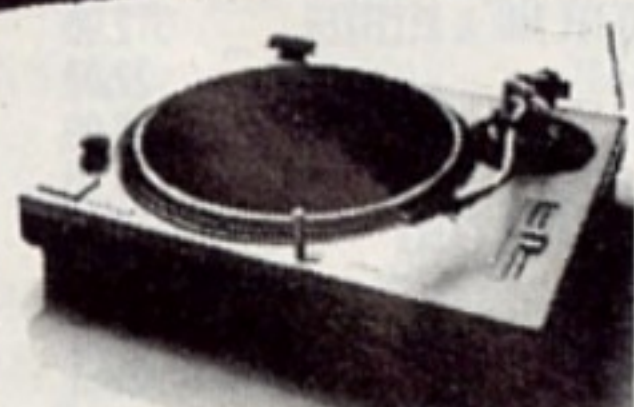


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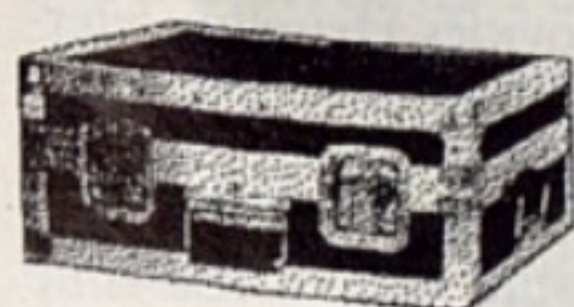
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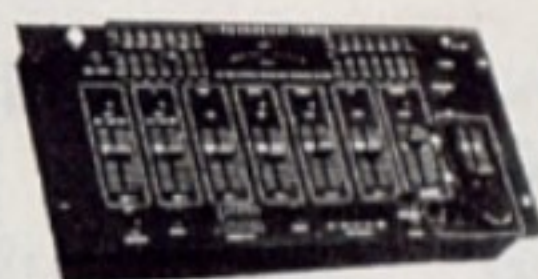
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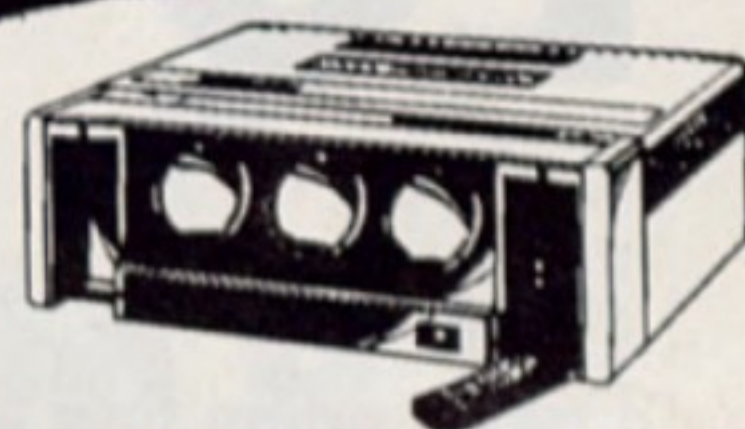
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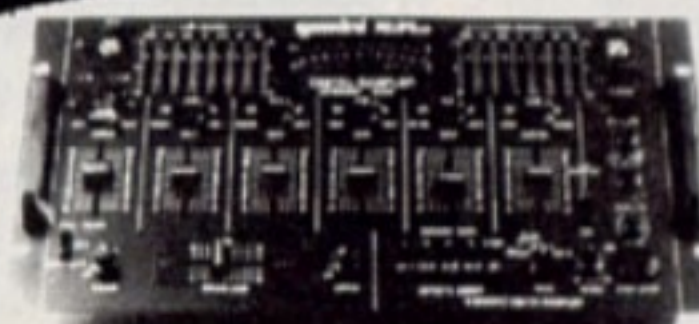
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Better sound through EQ

By Henry Collins

I'd rather be fired from a cannon into an oncoming train than pay cash money to have a DJ pummel me with enough bass and treble to shatter my pelvis and liquefy my brain.

Clearly, equalizers were created for benevolent applications. Yet a DJ's use of an equalizer can often be comparable to driving a bulldozer on a crowded highway blindfolded and drunk. Even if you think you have your program under control, if you're not sweeping your listening area with "pink noise" and using a RTA (real-time analyzer) to measure room acoustics, then it's time you took off the blindfold and pulled your bulldozer over to the emergency lane. However, if you would like to make more meaningful use of EQ, check out the following information.

Program vs. room EQ

Nearly all DJ mixers today feature some form of program EQ. Among the most popular type today is five-band graphic EQ such as that featured on Stanton's PMC-610 and Gem Sound's DS9500 with a dual five-band graphic equalizer. Program equalization allows users to tailor the music's tonal content to their personal listening preferences. Room equalization, on the other hand, is designed to

One-third-octave band equalizers

To properly tune a sound system to the acoustics of a particular room requires the use of a 1/3-octave band equalizer. This equalizer takes the audio spectrum (20 Hz to 20 kHz) and divides it into 31 frequency bands in 1/3-octave increments. An octave is doubling or halving of a given frequency. So a 1/3-octave range from 20 Hz to 40 Hz would be 20, 26.6, 33.2, and 39.8—20, 25, 31.5 and 40 Hz are the ISO (International Standards Organization) preferred frequencies most widely used today. These narrowly-spaced frequency bands provide fine tuning of the audio spectrum, enabling users to compensate for the effect that room acoustics can have on a sound system's frequency response.

By using an equalizer to boost or cut select frequency bands, users can adjust for dips and peaks in frequency response caused by room acoustics and speakers placement. However, calibrating an equalizer to correctly compensate for these frequency variations requires the use of a pink noise generator and real-time audio spectrum analyzer (more on this later). An equalizer with 12 dB of boost and cut, such as a Gem Sound's single-channel

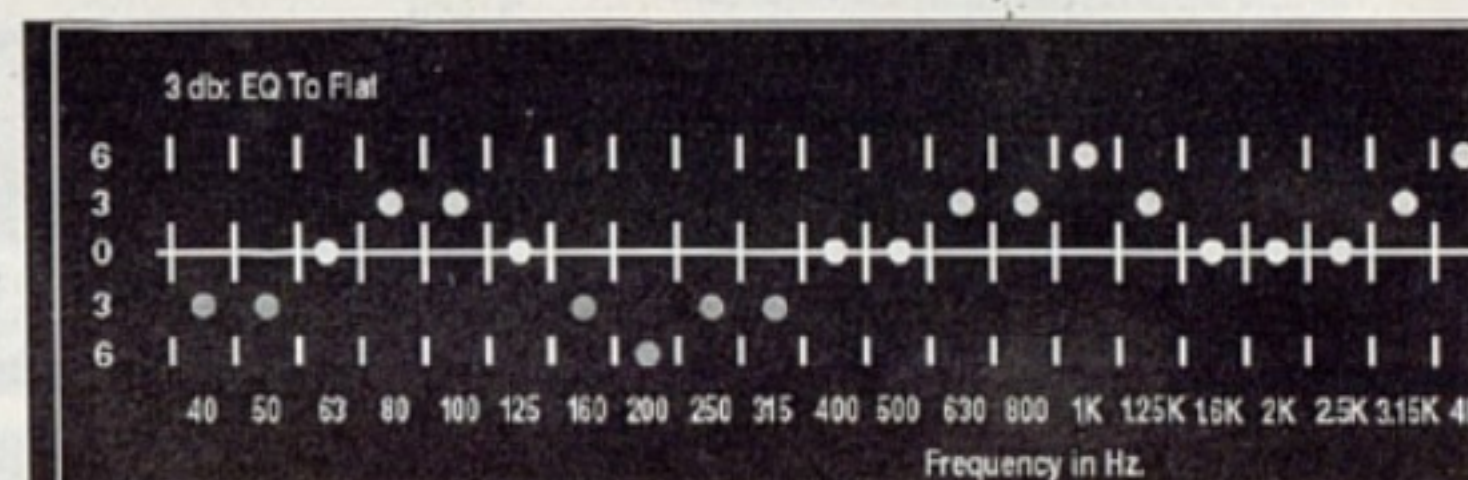
and large ballrooms, ART (Applied Research & Technology) offers their HD-31 with 15 dB of boost and cut, and high- and low-pass filters for \$435. Another popular model is Ashly Audio's GQX-3102 priced at \$999. Ashly also offers a dual-channel, 15-band equalizer, the GQX-1502 for \$499.

Pink noise

Accurate measurement of a sound system's frequency response requires the use of a calibrated reference signal commonly referred to as pink noise. Pink noise is a composite audio signal containing all frequencies from 20 Hz to 20 kHz. Each frequency in the range has the same amplitude or signal level within ± 1 dB. This calibrate signal provides a baseline reference for measuring frequency response. By playing pink noise through a sound system and measuring the result with a real-time spectrum analyzer, you can determine which frequency bands are dipping below or peaking above the baseline reference.

Real-time analyzers

Real-time analyzers designed for audio spectrum measurement provide a graphic display of frequency amplitude in 1/3-octave band



Partial display of a pink noise sweep of a 1,500 square foot listening area.

increments. These readings, which correspond with the same frequency bands on a 1/3-octave equalizer, make it possible to accurately adjust equalizer settings to match a specific room acoustic.

Figure 1 is a graphical representation of a frequency response curve (40-4,000 Hz range shown) for a sound system in a typical room environment. The RTA used here is Gold Line's LM-27P5 which features a built-in pink noise generator, 27-band LED display and calibrated microphone. This rack-mount unit retails for \$599. Most sound contractors and acousticians on the other hand prefer handheld units such as Ivie's IE-30A which make it convenient to take readings at different locations throughout the room for just under \$5,000. For the budget conscious, Gold Line also offers their handheld DSP-30 at \$1,500 and 10-band M-10 with built-in pink noise generator for just \$299.95.



Example of corrective equalization for a mono sound system using single channel EQ.

compensate for changes in a sound system's frequency response due to a room's acoustical characteristics.

ST31EQ which retails for \$299, is adequate for most applications. For more demanding acoustical challenges, such as open-air concerts

Playing it by ear

With just a little common sense, a decent program equalizer and the two directional microphones you have on your head (ears), you can improve the sound of your system. But first, let's cover a few audio basics:

Audio Basics 1: Room acoustics change with the number of people present.

Bass performance rolls off in a room packed with people. Adding moderate boost (3 dB-6 dB) to your bottom end and placing your speakers along a wall or in a corner will improve bass performance without exhausting your amplifier.

Audio Basics 2: High frequencies are punishing at high volume levels.

Audio frequencies in the 5,000 Hz range can be extremely damaging at high sound pressure levels*. For this reason, it is recommended that you roll off high frequencies. Start with about 4 dB-6 dB of cut

at 5,000 Hz with decreasing amounts as you approach 15,000 Hz. Positioning your high-frequency drivers at ear level (six feet) will also improve coverage and clarity.

Audio Basics 3: Equalization will not make up inadequate speaker coverage.

Pumping up the bass and treble to make up for lack of speaker coverage is courting disaster. There are limits to the amount of bass you can squeeze out of a pair of bookshelf speakers, no matter how much EQ you apply. Many 12-inch woofers have died trying to sound like an 18-inch. Whenever possible, place speakers at all four sides of the intended listening area for maximum coverage.

*OSHA (Occupational Safety and Health Association) hearing conservation standards require that ear protection be worn when exposed to noise levels above 90 dB.

Sweeping a room

Sweeping a room with pink noise doesn't require a Ph.D. in physics or a major time commitment. With practice, you should be able to sweep a 1,500 square-foot listening area (30 x 50 feet) in under an hour using the following steps. For the sake of simplicity, Gem Sound's ST31EQ 1/3-octave equalizer and Gold Line's LM-27P5 are used to illustrate the procedure.

1. Set up your sound system in the intended listening/dance area.
2. Place the analyzer's calibrated mic on a stand at chest height in the center of the main listening area. Make certain that the mic is positioned in front of the speakers and that the balance control on the mixer is in the center position. The level settings on the amplifier must also be balanced.
3. Add the pink noise source to one of the mixer's input channels and turn up the gain about 50 percent or until a moderate listening level is achieved. Make sure all tone controls or equalizer settings on your mixer are off or in the flat (0 dB) position.
4. Set the analyzer's input sensitivity for a course resolution or one offering the widest display range. Increase the pink noise level until the majority of the frequency bands on the display are at the 0 dB reference.
5. Use the equalizer settings to trim all frequency bands above 0 dB. Increase the pink noise level again to bring the majority of the remaining frequency bands up to 0 dB reference. Return to the equalizer and trim all frequency bands above 0 dB until they are all at the 0 dB scale on the analyzer's display. For this level of fine tuning, set the analyzer's sensitivity to a higher resolution of ± 3 dB.
6. Repeat steps 4 and 5 until the best compromise is achieved across the entire frequency

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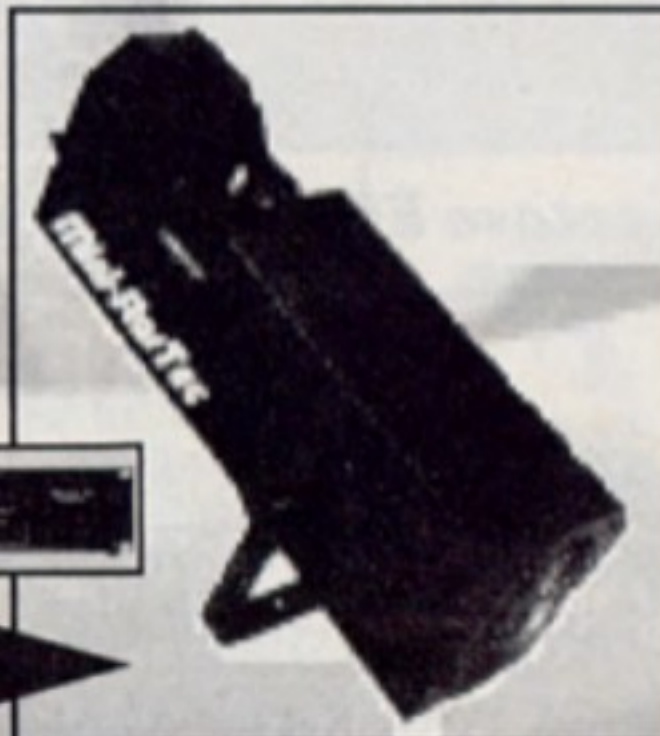
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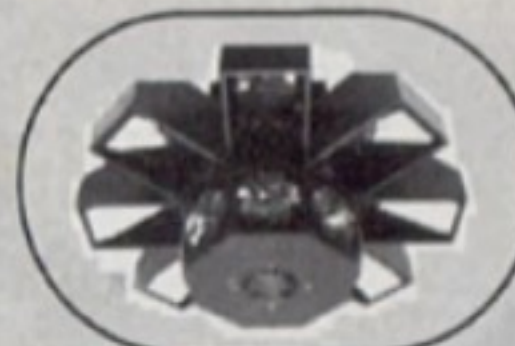
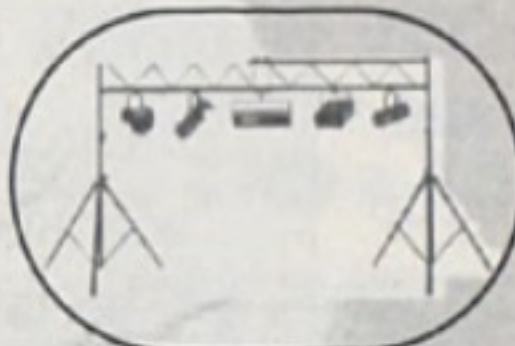
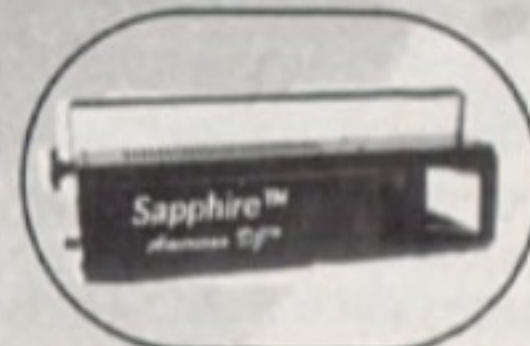
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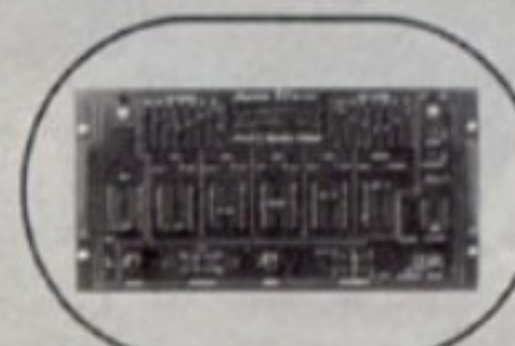
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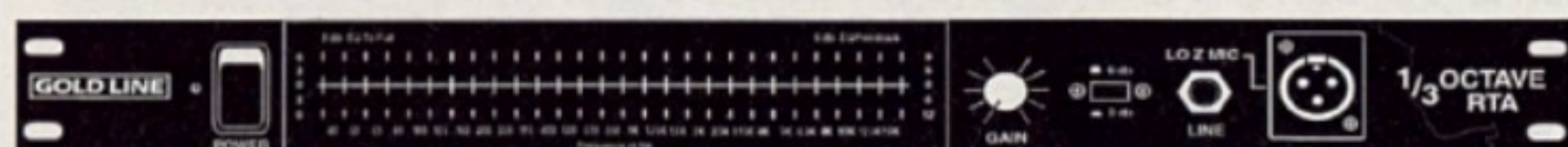
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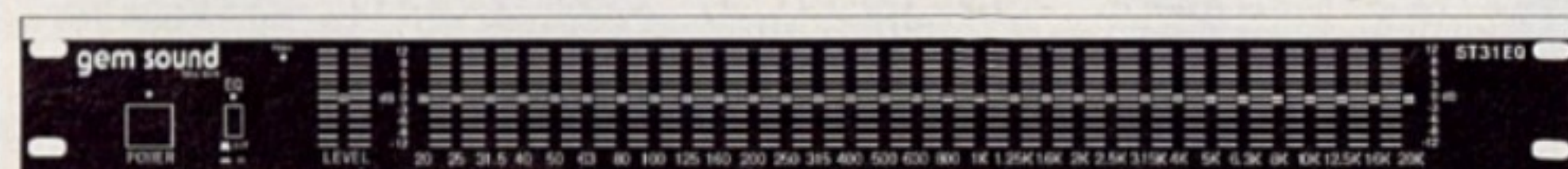
range. Add boost only as a last resort to those frequencies still below 0 dB. Remember that changing the location and placement of the speakers, especially their proximity to an adjacent wall, can help improve flat response in low frequency range.

7. To further optimize the system, move the mic to different locations throughout the room (a long mic cable or handheld analyzer will facilitate this step) and note any large deviations in frequency response. Once again, adjusting speaker placement can often resolve some shifts in frequency response.

8. When you are satisfied that the system has been properly tuned to the room's acoustics, you may want to add some slight roll off at high end. This will create a warmer and less "tinny" sounding room. When you are done, make a note of all the equalizer settings for later reference. This information will come in handy during your performance and in the unlikely event that some of the equalizer's settings have been altered by some well-meaning jerk.



Gold Line LM-27P5 27-band 1/3 octave EQ



Gem Sound ST31 31-band 1/3-octave EQ

Last minute program EQ

No matter how well you tune your system, it is always necessary to add some program EQ to compensate for the dampening effects that people and their clothing will have on frequency response. Wider band bass and treble controls are the best way to adjust for last minute changes in room acoustics without sacrificing the system's overall output performance. It is also suggested that you crank up the system, add some bass and treble boost with your program EQ and then walk around in the listening area. If you did your homework, the system should sound LOUD...but well balanced.

In the next issue of *Mobile Beat* we will explore the advantages of multi-amplifier bi-amp and tri-amp systems. Make sure you're here when we cue up the music.



Henry Collins is a Nashville-based writer specializing in professional and consumer electronics and high-tech products. His articles have appeared in a number of well-known publications.

For further information on the products featured in this article contact:

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Ultimate DJ Tool Box

Don't leave home without it

By George Mohr

It's usually the little things that cause the biggest problems. But, with several essential DJ accessories, you can get through most mishaps and failures. There are several items that make up, what I call, the Ultimate DJ Tool Box.

First off, the box itself should be large enough to house all your extra supplies, yet not as big as a Cerwin Vega L36P. Secondly, don't overpack it. I recommend a deep-bottom box to house extra cables, and one or two trays for smaller items. Fishing tackle boxes are OK but, most have many small compartments without room for larger tools. Tool boxes come in many sizes and are usually most adaptable. The trays should have several compartments. If you cannot find a box with trays, get a good size hollow box with room to fit a couple of small compartmented organizers, the kind you put screws or electrical wire nuts into. These usually have lids to prevent the items from falling out if the box is jostled.

Accessorize

Now let's figure out what to put in this baby. You must have at least one spare cable for each piece of equipment. And don't forget your lights! Many times the fuse blows when a bulb is taken out. Have one spare for each different lamp in your system. Labeling the compartment you put them in will speed up your search. I always believe in being prepared for weird situations, thus I also recommend packing a variety of adapters or "sex changers."

Here are a few other suggestions for the small compartments:

1. One-fourth-inch to XLR transformer: This is good if you plug into a house system and you only use 1/4-inch mic cords.
2. Barrel plug (female to female RCA): This is one of my favorite sex changers. It allows you to extend your RCA to RCA patch cords.
3. A variety of RCA to 1/4-inch and 1/4-inch to RCA:

Should get you out of a tough jam if you don't have the right cords on hand.

4. Stereo L/R RCA female to 1/8-inch male stereo cable: A must for when you don't have a tape deck, but your client would like you to play a tape and is even kind enough to provide a boom box. Just whip out the cable and jack the boom box, portable walkman or discman into an available line in the jack.

5. Dual RCA or 1/4-inch plugs to single RCA or 1/4-inch socket: Great for quick mono conversions. Carry a couple of these.

If any of you can add to the list, please write me.

Tools of the trade

Now for the tools one must carry. In the larger compartments:

1. Screwdriver set: Large and miniature (for banana plugs and neutric speakons).
2. Nut driver set: Ever replace a fuse in a Crown without one?
3. Wire cutter, pliers and strippers: For temporary speaker repairs or ground jumps.
4. Electrical tape
5. Small multi-tester: Good, but not essential.
6. Electrical outlet tester: You better make sure that outlet is wired correctly or poof!
7. A good set of alligator clip (jumper) cables: No! not the kind for your car battery.

In case of emergency

Should you have a break down:

1. Always carry a spare amp. Amps always cause the most problems. If you can't get a full blown professional model, you can limp through with a home stereo, but never crank it or use 4 ohms.
2. A walk/discman is a great backup for your main tape/disc player.
3. I found the Gemini PMX-7 a great backup mixer and you can probably fit it next to your back up portable tape/disc player in the tool box.
4. Always carry a good spare wired mic in case your wireless fails.

If I missed anything just let me know! Write me c/o Abracadabra, The DJ Pro Shop, 1153 Deer Park Ave, N. Babylon, N.Y. 11703; or call 516-667-2300.



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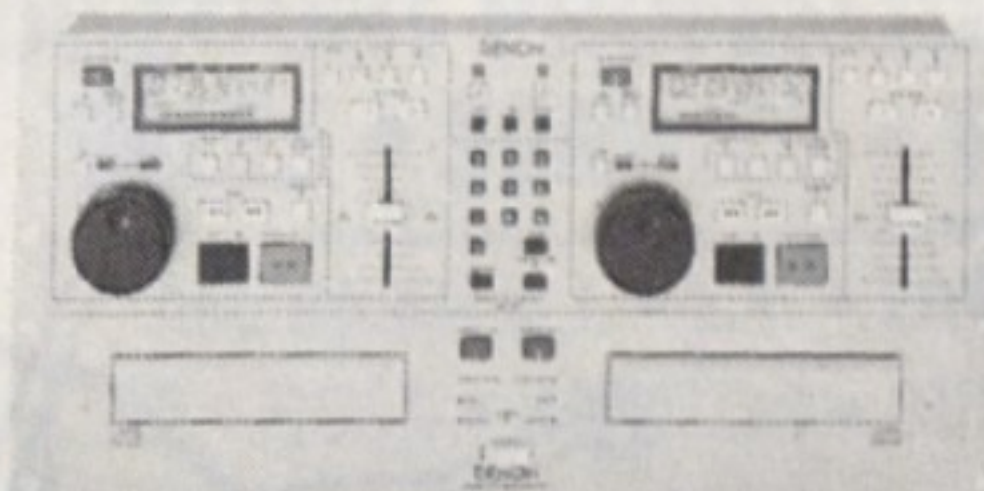
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Video killed the radio star... *but now it's helping DJs*

by Rob Alberti

A few years ago, I booked most of my events simply by distributing business cards. Now, potential clients want color brochures, references, music listings and even **promotional videos**. Customers *expect* you to have a video for them to view. Competition in the disc jockey field is pushing the boundaries. The companies who will survive and flourish are those who keep on the cutting edge. One sure way to do this is to use a professionally produced promotional video.

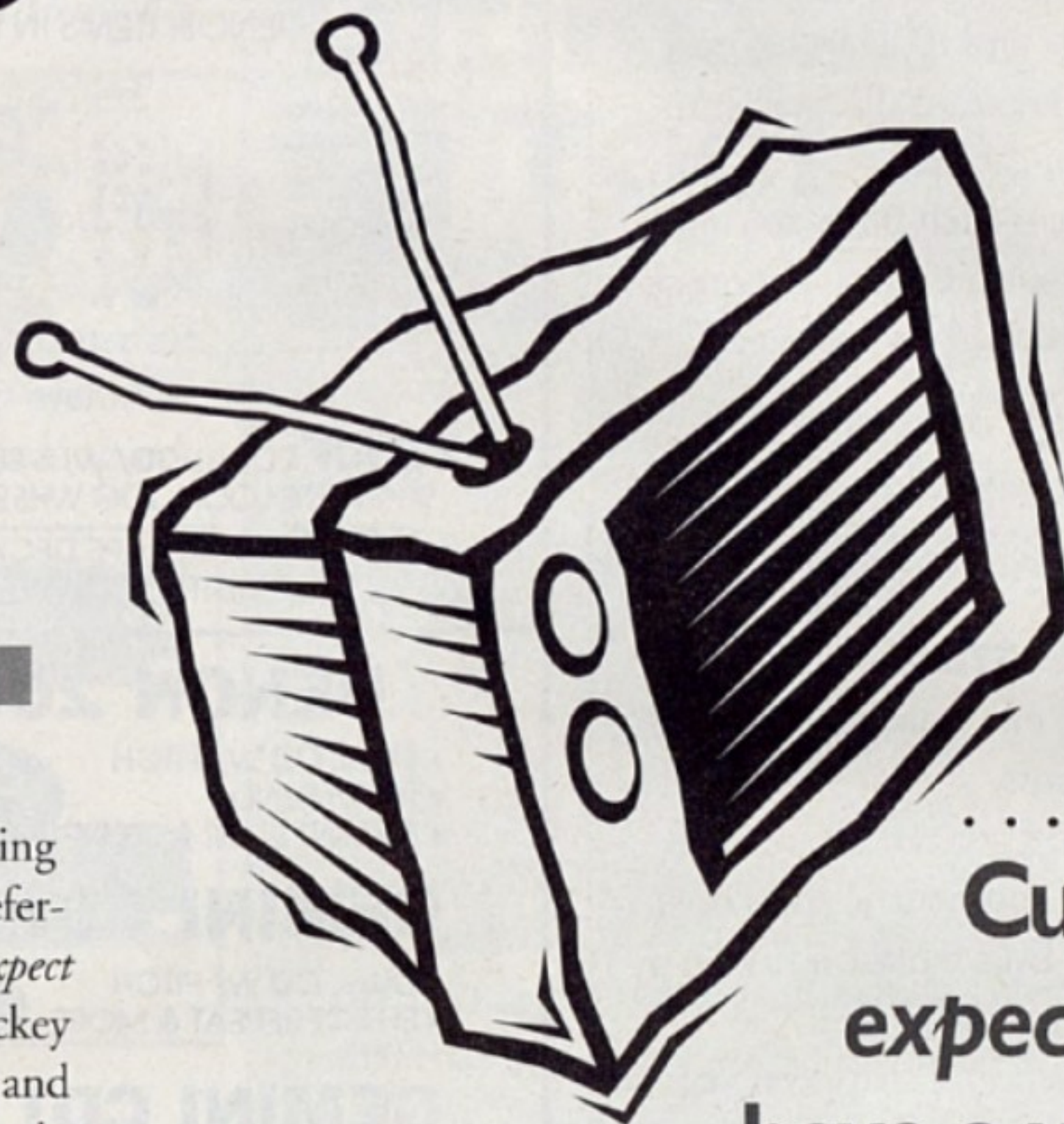
The price you pay

A professional quality promotional video will cost between \$300 and \$1,000 per finished minute of tape. Your video should be between four and 10 minutes long which means you could spend anywhere from \$1,200 up to \$10,000. A less expensive alternative is to work with a good wedding videographer in your area. Many of them can be hired to do an on-location shoot of you at a job, and present you with a good quality master video for under \$500. It may

not have all the flips and fades the pros use, but can certainly be a good sales tool just the same.

The difference is the resolution, amount of scene changes, digital effects and quality of editing the final product. This can be the difference between something that looks like your uncle's videotape footage of the family picnic and a well engineered beer commercial. In other

words, you get what you pay for. If you can't afford to do it right, don't do it. A poorly funded promotional video will do you more harm than good. Your finished product must be presentable and comparable (or better than) your competition's video. If it isn't, you won't compare with other DJs to potential clients.



.....
**Customers
expect you to
have a video for
them to view.**
.....

Steps in creating the perfect promotional video

1. Get copies of at least three competitor's videos and critique them. Take notes on what you like and don't like about them. Ask non-DJ friends to view the tapes and make comments.
2. Make a list of questions that potential customers always ask you. (i.e. Do you take requests? Do you have back up equipment? What type of music do you have? How big of a crowd can you perform for?)
3. Make a list of things that make you different than your competition. (i.e. Laser lighting, 20 years of professional DJ experience, competitive rates, wacky games, etc.)
4. Visit at least three videographers or commercial studios and review their work, rates and services. View two or three pieces of their work that closely resembles your type of business and let them know the "feel" you want with your promotional video. Decide which will provide the best service that meets your budget.

Lights, camera and action!

Once you have decided which company will be shooting your video, meet with them to decide what type of footage will be required. Come up with a basic outline of what needs to be said in your video (this is where your list of likes and dislikes comes in handy). You might want to gather video footage from past weddings and parties. Many videographers will sell or even give you copies of footage taken at events.

Getting your production into the hands of potential clients

- Make ample copies of your tape.
- Personally drop off a copy with promotional materials to each banquet facility in your area.
- Keep a stock on hand to mail to clients.
- Have a master copy and purchase two VCRs to make your own dubs or find a video tape copying service near you to create your copies for you.

Show each of your DJs, possibly while they are at work or in a more relaxed atmosphere—letting them talk about themselves and their background. By showing each DJ, the customer can more easily choose whom they want for their event.

Use footage of your equipment and lighting show in the video. Keep it simple though, don't try to dazzle them with brand names and facts they don't know or care anything about. Describe your equipment as being professional quality with adjectives like "rugged" and "reliable," not "expensive" or "loud."

Include testimonials from past customers in either letter format or ask them to say a few words in front of the video camera. The object of your video is to answer common questions. Present yourself in a truthful manner. Show the benefits of your company over the competition and put your customers at ease.

When the video has been edited, make copies for distribution. Do not let all your effort go down the tubes by putting cheesy labels on your video. Have them professionally printed for the spine and front of the VHS cartridge. For an extra touch, have a special box made to store or mail them in. Make sure that you list your company name, address and phone number on the label, and include a line such as "Please return this video tape when finished viewing. Thank you." Every one you get back is one less copy to order.

Mass distribution

When I did my video, I did it on a fairly large scale. Production costs were around \$3,000 which I made back in less than six months with increased bookings. The first step was distributing nearly 60 copies to key banquet facilities. I send copies with every quotation and we get back over 50 percent of them. Approximately the same percentage end up booking with me. One thing to note is to insert the date or put a revision letter on the video label. I made some editing changes to my video after some customer comments and was able to remove old copies simply by looking at the label.

Think big. Think increased market share. Think video!

Veteran DJ Rob Alberti operates After Hours Disc Jockey Service and After Hours DJ Supply in Westfield, Mass. He can be reached at 800-782-3033.



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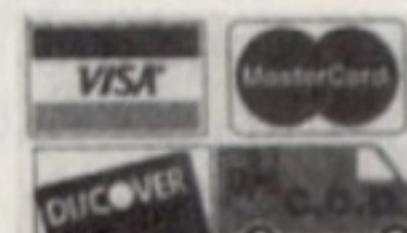
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Show off your marketing skills

The last high school dance I attended was in 1974 at South River High School in South River, N.J. I was teaching there and was required to chaperone dances if asked. One in particular I'll never forget. This was before I became knowledgeable of the DJ business.

I was not particularly interested in what music was being played, or how it was being played. All I remember was that the music was loud and that whenever it got excessively loud, I joined my fellow teachers for coffee in the teacher's lounge. I thought the evening went well, in fact, I was even planning to volunteer my services at future dances. That was until I arrived in school Monday morning. My first period class asked me what I thought of the dance. I replied that I thought it was fine. Then I was asked what I thought of the pornographic films that were shown. "What?" I said. It turned out that whenever the teachers left the cafeteria "dance hall," the person operating the light show put "smokers" into the old projector he was operating. When the teachers came back, he would shut it off.

Naturally, this created quite a scandal in South River (a very conservative town). I had to go to court and testify that I had seen nothing. The best part about the whole story—I remember getting \$2 to cover my mileage.

I was recently reminded of this story when my wife was surprised to hear that I had stopped by to chat with the DJ at a junior high school dance that my 14-year-old daughter attended. She had thought I vowed never to attend another school dance. I did. But times change. The fact that they do got me thinking that school dances could be a great market for a DJ.

Enterprising ideas

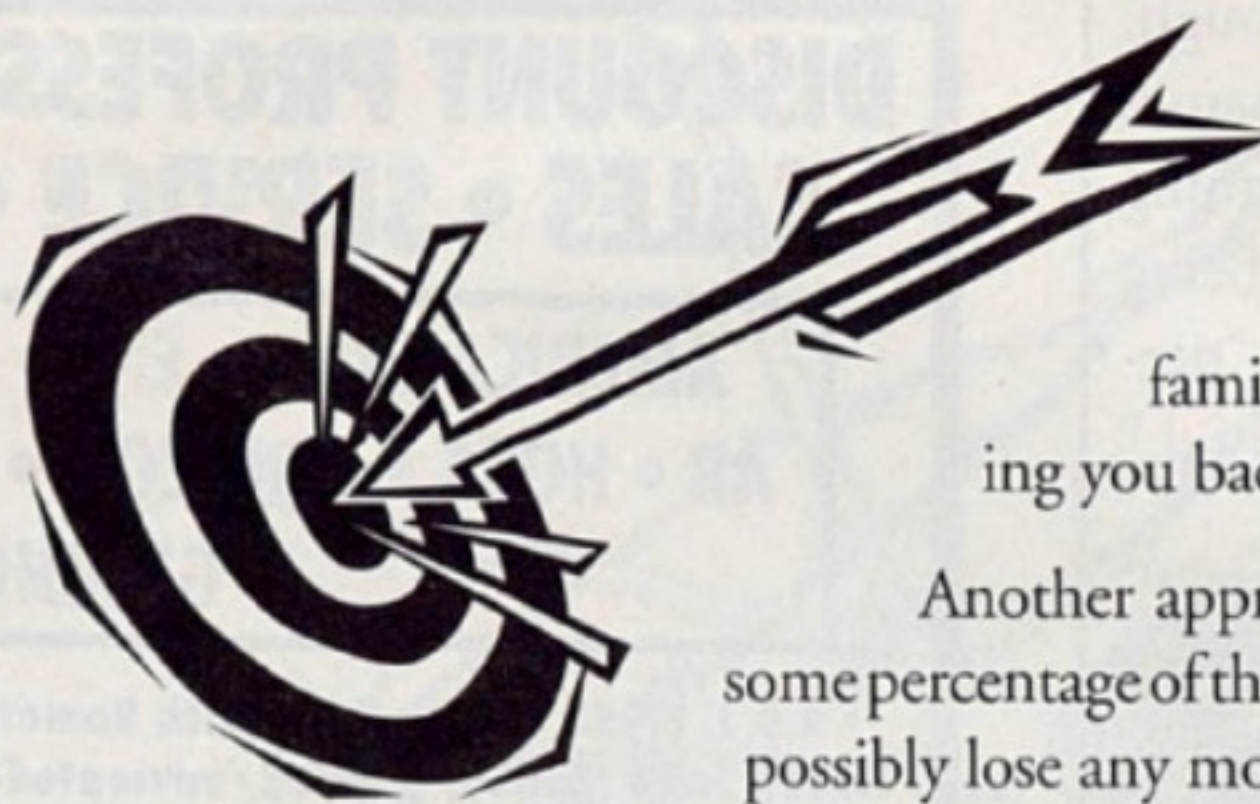
Think about it. Here's a market that includes elementary schools, junior highs, high schools, and colleges. Almost all have dances ranging anywhere from once a week to once a semester. In many cases, if you get to be the DJ at one, and you're good, there's a probability you will become a regular. Still another benefit, you get to be known by those who will want somebody for their Sweet 16, Bar Mitzvah, graduation party, pool party, wedding...need I say more?

How to get started

Let's consider some of the things you might do, beginning with the very basic technique of visiting schools you attended. Talk with the people responsible for booking the DJ for the dances—usually faculty or a class advisor. Offer your services at any upcoming dances, even if you have to offer a discounted price—for the first time. You may even be willing

Marketing

by Blaine S. Greenfield



to donate your services to the group sponsoring the dance. The key is to get in. Once you are, they will be familiar with you and probably keep asking you back.

Another approach I have seen work is to play for some percentage of the ticket sales. That way, the school can't possibly lose any money and if you are becoming good at marketing (as a result of reading this column) you could help the school make some money by booking you.

If all else fails you can play off the fact that you're an alumnus (if you are); or have your supporters circulate a friendly petition around the school, indicating their wish to have you hired.

Blaine's Bullet

You'll be noticed too, if you enter my First Annual Contest for Great Marketing Ideas. Tell me what you're doing, in terms of getting new business (schools or otherwise). If your idea is chosen it will be mentioned in an upcoming column. Prizes will be announced in the next issue.

To get you thinking, here's an idea you might want to consider (but can't send in for the contest). For schools, run lots of contests and give out prizes. The more winners there are at each function, the happier everybody is. However, rather than pay for the prizes out of your pocket, get in touch with local businesses and ask them to contribute the prizes. This really works, honest.

All you have to do to enter is submit your typed idea(s), along with your name, address and phone number, on a sheet of paper and send them to the below address. All entries must be received before March 1, 1995. Winners will be selected based on originality and practicality. Get to work and send your most original marketing idea. Send your entries to: Blaine Greenfield, c/o Mobile Beat Magazine, P.O. Box 309, East Rochester, N.Y. 14445.

Follow up for the future

Always try to get your name and photograph in the local paper whenever you appear at a school dance. Almost every "local" publication welcomes such news, particularly if you are helping to raise funds for an organization.

Never stop trying to get into a particular school, even if turned down a few times. Committee members change each year and that gives you a chance to make a whole new impression. Keep in touch with contacts by calling and letters. That way they know you are still interested. Sometimes a DJ will lock-up a school for a year or two, but then decide to move on. By making your name known to them and being

at the right place at the right time, you have a better shot at the job than every other DJ.

I do something different everytime I communicate with a school. For instance, one mailing might include testimonial letters from satisfied clients; then I might call—offering a great fundraising idea that I could help pull off.

Be creative

Rather than just using advertising or direct mail like everybody else, why not try something different? Consider the approach of one DJ who spent most of his advertising dollars on a very visible billboard located a block away from his high school. Even more outrageous was the DJ who shaved her head and put an advertisement for her firm on it, then walked outside schools and malls! Well, hopefully you won't have to go to such great lengths.

Blaine S. Greenfield is head of Blaine Greenfield Associates, and a professor at Bucks County Community College. He will answer all requests for information addressed to 283 Bolton Road, East Windsor, NJ 08520. He is available as a consultant, trainer and speaker; call 609-443-3781 or fax 609-426-0246 for further information.

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In search of... the best sound & lighting systems on Earth

by David Souza



As Mobile Beat continues searching the globe for the hottest sound and lighting systems on the planet we journey to New England to check out the sound and lighting system of **State of the Art Music** in Plymouth, Mass., and to speak with owner Wayne Dickson.

Dickson was working sound and lighting for bands in the '70s, when in 1987, after seeing Mobile DJs perform at parties, he decided to give it a try. He spent a year investigating the business and then took the plunge purchasing \$8,000 worth of equipment and records.

His first system was fairly basic, consisting of a coffin containing two Technics turntables, a cassette deck, a mixing board, and two Sony single-play CD players. All he needed was some gigs! Dickson knew a DJ who sent some work his way and State of the Art Music has been growing in success ever since.

Dickson worked alone until 1991, when he hired Rick Lawrence. Lawrence's passion for the DJ business rekindled the spark Dickson felt was diminishing. He decided to upgrade to a super system,



Wayne Dickson and Rick Lawrence of State Of The Art Music put a big emphasis on lighting

spending thousands of dollars on new electronics, lighting and a library of CDs.

I met with Dickson at his home to talk about his state-of-the-art sound and lighting system...

MB: Tell us about the audio end of your supersystem.

WD: I house all my signal processing components in a SKB 12 rack case, and I use every inch of it. I divide the power up with a Furman power source controller. My mixing console is a Furman DJ8. I like the DJ8 because it's confined to three rack spaces,

where other units take up five. The best features on the DJ8 are the long throw faders that allow me better volume control and the easy-to-use cue system. My music library is completely CD, so I use a Numark 6020 rack-mountable CDP. The microphone system is completely wireless, and I use a TOA-870 diversity receiver to protect the signal from indirect reflections, which cause the signal to drop out. I use a Countryman headset microphone because I find it more efficient to have both hands free while mixing. My amp is a Stewart 1000 that takes one

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rack space and weighs only 11 pounds. As for speakers, I use a combination of EAW 3-ways, or Peavey International series speakers with a pair of 2-way, 15-inch speakers from Colorado Sound and Light, which I use to bring the system down to four ohms.

MB: Tell us about your lighting system.

WD: I use the ACL-24 system and truss lighting customized by Colorado Sound and Light. When I began looking for a new lighting system, I wanted something easy to assemble and disassemble. My system consists of two tree stands and a truss. The difficulty in assembling many lighting systems is the sea of wires that needs to be run out. With the ACL-24, each component has only one cable, making the assembly process much easier. The truly unique part of this system is the truss lighting. Unlike other lighting systems that use par lights, which are obtrusive to the eyes, the ACL-24 uses highly directional aircraft landing lights which possess a more focused beam. DJs who use par lighting are frequently asked by customers to turn them off because people are blinded by them. With the ACL-24, I have never had any complaints, only compliments. One operator can set up this system in about 60 minutes and that includes unloading the equipment, aiming the lighting effects, and doing a sound check. I run a two-man system, so it takes Lawrence and I about 35 minutes.

MB: How do your customers react to this sight and sound experience?

WD: They enjoy the lighting and comment on the fact that the lights are not overwhelming. As for the sound, when you have a good processing system you don't have to crank the volume up to get a clear sound. That's important because most customers don't want loud music. The other great asset I have is that I run a two-man system. It enables me to mingle with the crowd, so I get to see how the people are reacting to the volume and the music we're playing. Making the customer happy is the No. 1 priority for me.

MB: Do you also offer karaoke?

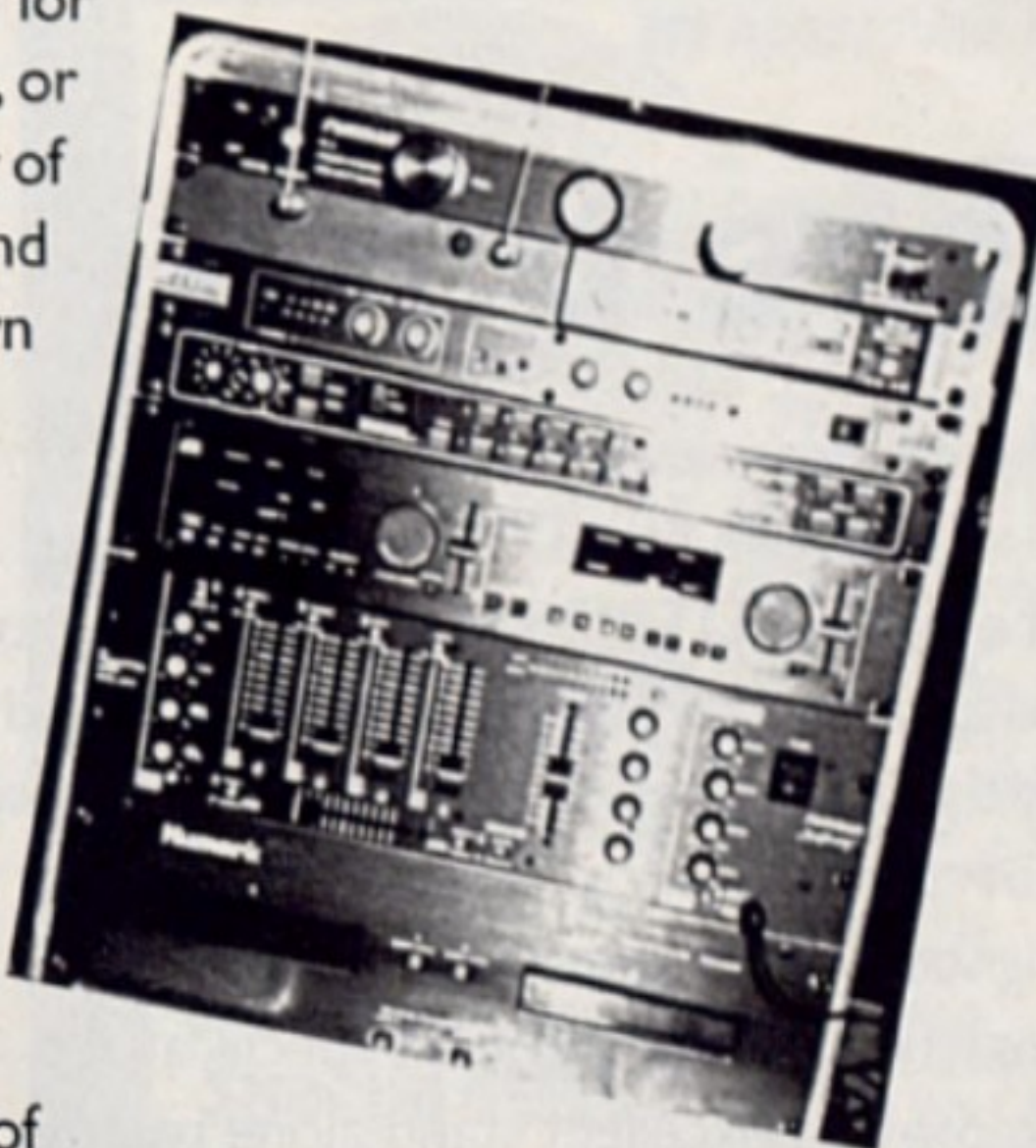


WD: Yes, I use the JVC XL-GM800. Karaoke adds a new dimension to mobile entertaining and gives me another tool with which to entertain the crowd. It's a great chance for the people to get involved in the evening's entertainment. I have a talent for getting people to participate and the rea-

son is I can't carry a tune in a bucket. After I publicly humiliate myself, the people don't feel as frightened about getting up and singing.

MB: What is your advice for those who desire to build a super system?

WD: First, talk to other DJs and find out what works for them. Go out and see the equipment in action. When shopping for equipment, take what the salesman tells you with a grain of salt; instead, use trade magazines like Mobile Beat, who objectively review equipment. Once you've purchased the equipment you have to live with it, and it may be a long time before you have the money to reinvest. Buy equipment that is going to help you please the customer and help you make money.



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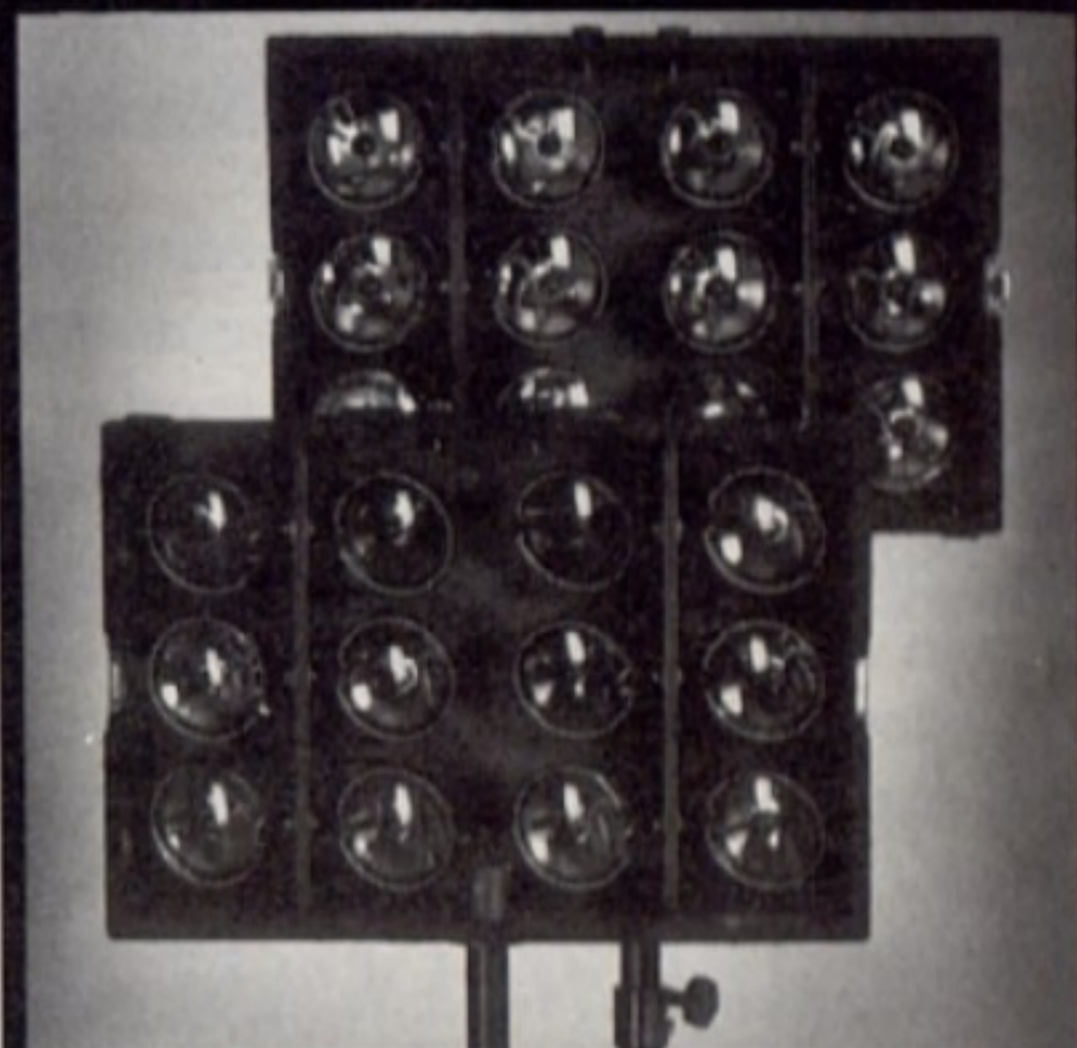
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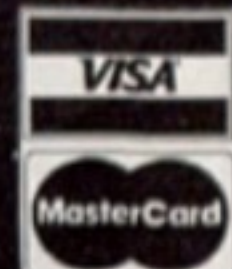


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Frogs are back

A familiar name from the '70s has returned in full force to the pro audio industry. Bullfrog was first established in 1975 by Bob Bloss when he saw a potential niche in the marketplace for inexpensive, yet high-quality loudspeakers. For a time, the Bullfrog name was owned by another company but Bloss has been able to reclaim the name and Bullfrog has come back kicking.

Bullfrog's new DT speaker cabinets, the DT112, DT115 and DT215, offer mobiles the perfect balance of terrific sound and a manageable, roadworthy box. These "deep-tuned" enclosures have been designed with optimum cabinet depth and matched port/component specifications to provide excellent stand-alone bass response without a subwoofer.



The enclosures are created with a computer-controlled wood cutting system, accurate within five-thousandths of an inch. The cabinets are insulated to neutralize internal standing waves. Notable features include recessed T-bar handles and integrated bottom stand mounts. Heavy 16-gauge grills and black nylon-weave carpet cover each enclosure. Strong metal corners prevent damage where the boxes are most vulnerable.

Each two-way enclosure features 250-watt low-frequency woofers. Proprietary fiberglass constant "directivity" horns are coupled to titanium compression drivers to provide smooth vocal clarity and crisp high-end response all the way up to 18K.

We had a chance to try out a pair of DT112s and a pair of DT115s at some recent jobs and rated their performance exceptional. The 49-pound DT112s, with a single 12-inch woofer, can handle up to 160 watts continuous/600 watt peaks. Our 500 test amp puts out 250 watts per side so there was plenty of power available at the outputs. Even as the evening wore on and the volume increased, these smaller Bullfrogs punched through with plenty of bass and no distortion.

The same was true of the DT115s, with single 15-inch woofers, which we powered up in a typical sized high-school gymnasium. With the speakers table-top mounted, there was no shortage of drive. The short to medium throw DT115s covered the quarter of the floor right in front of the DJ where most of the activity was. Anytime you play a big room, bass loss is

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always a concern. In situations with huge rooms and two or three hundred people, you need a set-up with multiple amps and speakers. But for the vast majority of smaller to mid-size halls, the kinds of places most of us play on a weekend to weekend basis, these Bullfrogs fit the bill. They'll give you all the bass you want with crisp clear highs and won't suck your amp dry while doing it. They are also rather kind to the budget. Street prices for the DT112 should come in under \$400 each with the DT115s selling for under \$500 a piece.

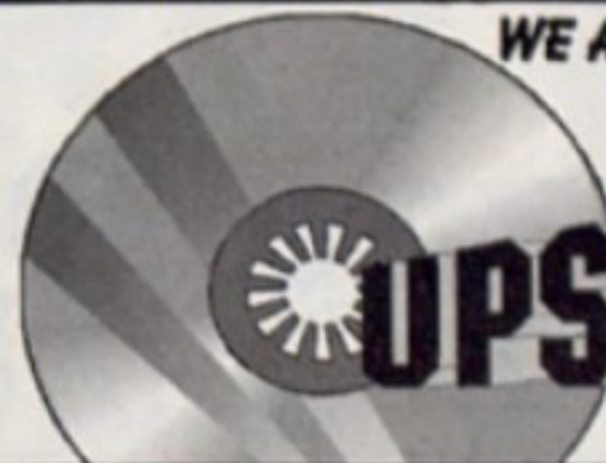
If big halls are your typical hall, Bullfrog's DT215 may be better suited for your service. These cabinets feature dual 15-inch woofers, a 40 Hz low-end and a peak power rating of 1,000 watts. They should sell in the low to mid \$500 price range.

All Bullfrog speakers carry a three-year warranty. For more information, contact Bullfrog, Inc., 1503 Prairie Avenue, South Bend, Ind. 46613; 219-233-4151.



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The computerized DJ

Windows based DJ management software

By Ted Gurley

If you've bought your personal computer in the past two years and have at least a 386-based system, then you are probably working in a Windows environment. Three new programs have just been introduced for the Windows user. All three offer a great looking interface and mouse support. The minimum requirement for any of the three programs is a 386 PC with four mega-bytes of RAM (random access memory), a color monitor and Windows 3.1.

InfoManager 1.0 Customware Systems 817-929-2800

Todd Weeks of Customware, Dallas—Fort Worth area, developed the InfoManager. It is a total business management program. It incorporates an event planner, an expense and finance tracker, a personal information manager, a music database, and a query function to allow the user to search any of the databases. The program was developed by a DJ and from opening the menu I felt the programmer understood my business. It includes several areas via a company information screen that will allow the user to custom fit the program to his or her business with special letters and contracts. On-line help is available at the click of a mouse and is context sensitive. The program is available as a demo. This is a perfect program for the operator that is looking for an all-inclusive package that covers every element needed to run a business.

DJPro 1.0 Spectrum Management 800-358-2704

The DJPro is a management and marketing information tool. Spectrum, in Atlanta, Ga., and its owner Preston McIntyre, developed this program. Its entire focus is event scheduling, client marketing and follow-up with some financial and sales reports. The program is divided into several modules: Client information, event scheduling, reports, mail and administration. These elements are tied together by the "power browser" which allows the user to split the screen and see events on the bottom and client information on the top. Via the client screen is an access to custom letters for each type of event. The mailing module then prints labels and helps you set up your output for the day. It does not include a music database. If you run a business that does 200 plus gigs a year or aspire to increase your business by intensive marketing, the DJPro should be up and running on your system.

Disc Jockey Master 1.0 Full Moon Computer Services 805-647-3201

The DJ Master is a database program that is ready for the Mobile DJ. The developer, Robert Vigil, is a software programmer in Ventura, Ca. He originally developed the program for a DJ friend. The program includes client, expense, and music databases. If you don't currently have a Windows database already customized for the types of things that we do in our business, this is a good introduction to using a computer to manage data. It does not include on-line help but, comes with a manual that explains all the functions in detail.

With Apple's introduction of the Power PC, it appears that Microsoft has won most of the war and Windows is going to be around in one form or fashion for a while. These developers are on the forefront of programming. Each program offers something different, and all are useful depending on your business needs. From InfoManager's fully integrated management package to DJPro's marketing and management tools to DJ Master's customized database, there is a program that should fit your needs.

Ted Gurley owns Sound Associates in Dallas and can be reached via the internet at tgurley@delphi.com or by phone at 800-395-2398.

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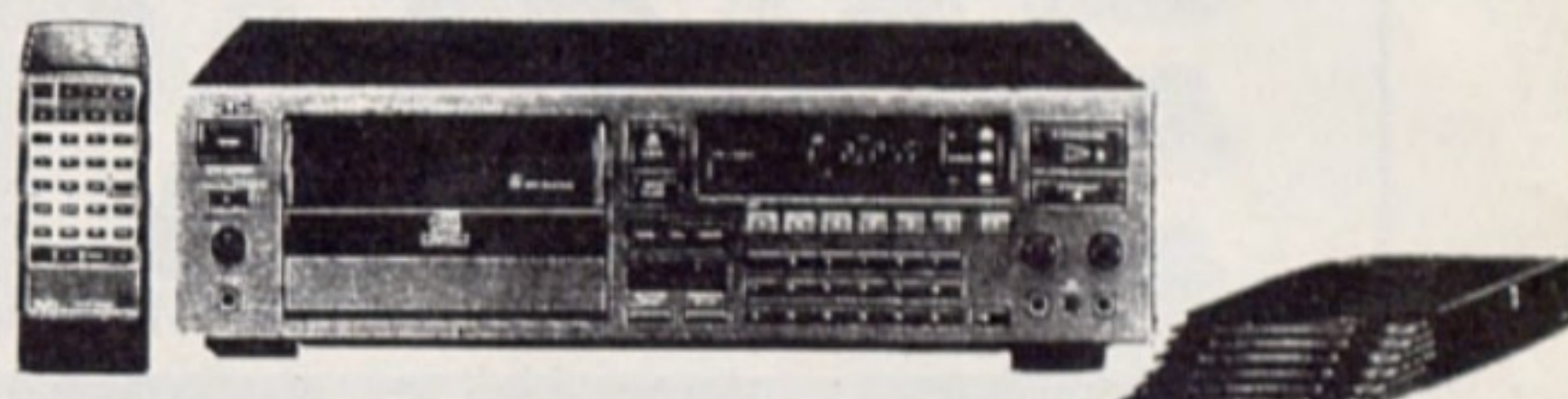
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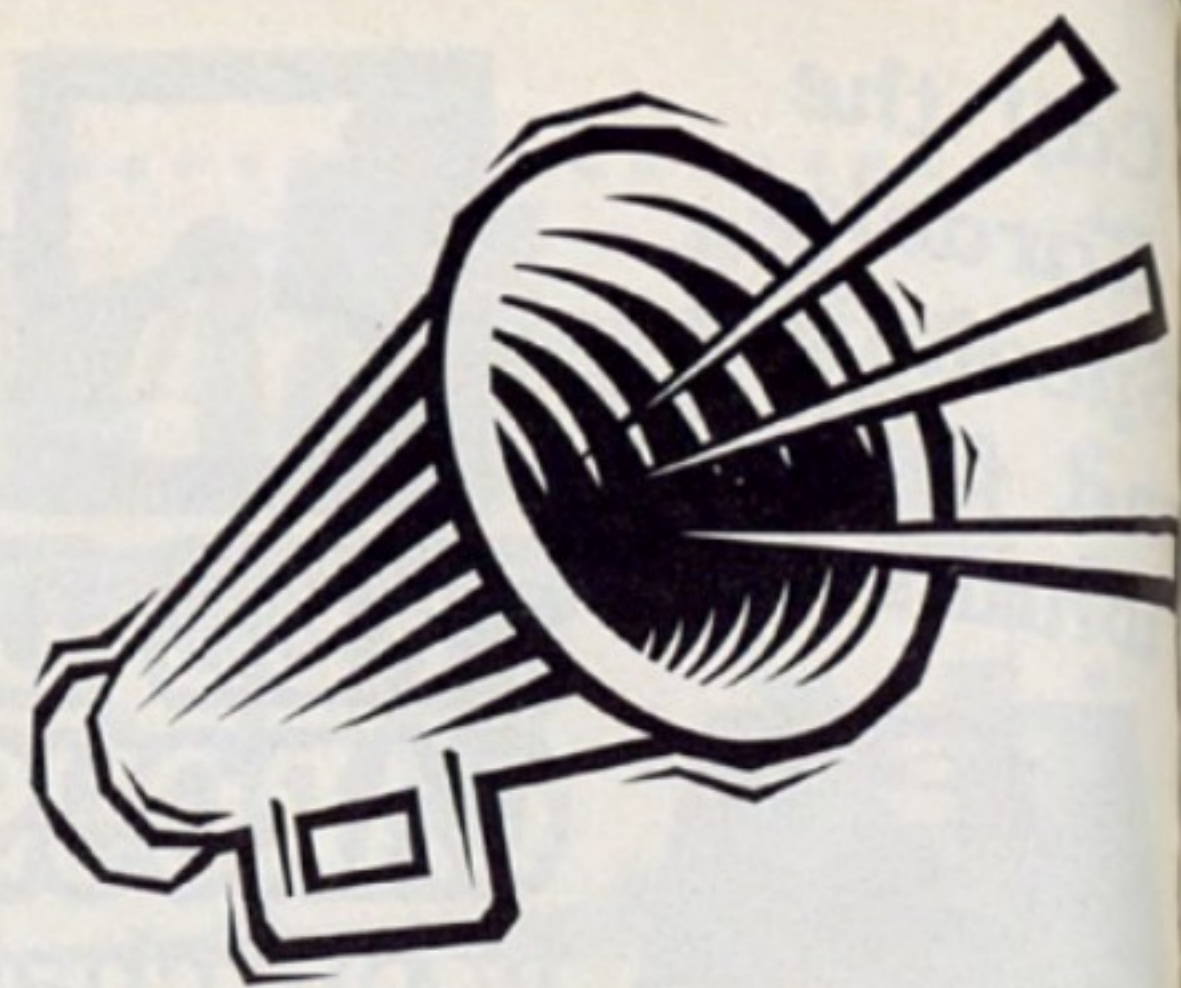
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Eliminating feedback from your Karaoke sound system

by Thomas A. Gonda, Jr.

A good sound system must be free from that very annoying high frequency squeal known as feedback. Feedback is a continuous loop of sound which originates from the microphone, goes through the system, out the speakers and gets fed back into the microphone. It happens when the microphone gets too close to the speakers, or the system is so loud, the mic picks up the sound from the speakers.

Eliminating feedback

In an emergency, you can get rid of feedback by reducing the overall volume. This may not be practical in a commercial establishment since you want the patrons to hear their own voice clearly. This requires fast reflexes as feedback can be sudden and loud and can cause damage to hearing. If it occurs during your show, run, don't walk, to the master volume control and turn it down! Other "quick fires" to rid your sound of unexpected feedback during a show are to reduce the treble, which is the high-end frequencies and turn down the "reverb" knob.

Step two is to find and correct the cause or nobody may hear the performance! There is an underlying cause of feedback noise and it can be taken care of through proper setup and use of the audio equipment. Most feedback problems involve the spatial relationship of the speakers to the singer's microphone. The microphone should be directed away from the speakers.

Karaoke Microphones

Microphones come in two styles: "omnidirectional," meaning they pick up sound from any direction, and "unidirectional" meaning they pick up from a single direction.

Most Karaoke systems do not come with studio quality microphones. They are typically omnidirectional and work best when micing a group of people such as a choir, a round table discussion or a drum set. This type of microphone is slightly more prone to feedback.

A unidirectional microphone works best with one person singing in to it, or with one musical instrument (such as a horn or drum) and is less likely to cause feedback. The key to avoiding feedback is to hold the microphone so that it is one inch from the mouth and points in a direction that is not near the speakers or the monitor. So, try to position the speakers away from the singer's stage area. If this isn't possible, instruct singers to avoid pointing the microphones in the offending direction.

The professional way of controlling feedback is with an equalizer. An equalizer takes the signal from the vocals and the music and breaks it into a spectrum of fre-

quencies. By attenuating the offending frequencies, feedback can be reduced.

There are two types of equalizers. Parametric equalizers have round rotating knobs for selecting different frequencies, and the graphic equalizer, has vertical "sliders"

Proper speaker placement

Placement of the speakers is all-important. Sound systems speakers have two purposes. One group of speakers is used for the production of the main sound. The other speakers are called monitors. The purpose of the monitor speakers is to allow the singer or musician to hear their own sound.

Monitor speakers and main speakers should not be placed behind the singer in such a way that they point towards the microphone. When speakers point toward the microphone from behind the singer, it is certain to cause feedback. Main speakers, if possible, should be placed either alongside or somewhat in front of the singer and should point so that they cover as much room space as possible. In a very large room with a high ceiling, they can be attached to the wall. It is very important that the metal bolts or brackets are of industrial strength quality and that they be installed by someone trained, capable, responsible and insured. The constant vibration of large speakers will certainly work the bolts loose if they are not attached properly—a devastating prospect for the customer sitting underneath them at the wrong moment!

Monitor speakers are typically placed on the floor. They are specially designed speakers in cabinets that have an angled base so that they are not off to the side, but are directly in front of the singer. Sophisticated systems have speakers with separate volume and power supplies and mixing capabilities so that the predominance of the sound coming through the monitors are the vocals of the singer.

Remembering these simple ideas and putting them into practice will, in 90-95 percent of Karaoke situations, help you control feedback problems yourself without outside help.



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When using a parametric equalizer, feedback is intentionally created by placing a microphone in the vicinity of the speaker. This is called "ringing the sound." The equalizer knobs are then adjusted to find the offending frequency and the volume of that frequency is turned down.

For the graphic equalizer, each slider covers a specific frequency range. To eliminate feedback, the sliders for the offending range or ranges are decreased. The most common offending frequency is in the 1,000 to 10,000 hertz range. This is a good range to start with if you have no way of determining the offending frequency.

Finding the offending frequency is a matter of experimentation. You need to reproduce the feedback by placing the microphone in the general direction of the main speaker and gradually turn the volume up until you hear the feedback. With the feedback reproduced at low volume, you can experiment with the equalizer at different frequencies. Back down each slider until you find the one which is causing the feedback. When you have isolated it, turn down the adjacent sliders, and then gradually turn up the sound. Eventually, you can zero in on the frequency, and you will hear a second area of feedback approximately one-half the frequency of the higher pitched frequency. You can repeat this process of decreasing the volume for this offending frequency and then eliminating that area of feedback until you have produced a system which is feedback free.

The way to master use of the equalizer is practice, practice, practice. You should become familiar with the function of all the knobs. Know their idiosyncrasies and have them as familiar as the workings of your car radio.



Thomas Gonda is author of *Karaoke: The Bible*, available by sending \$21 to G-Man Publishers, 3300 Webster Street, Suite 708 Oakland, CA 94609



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| Better Class Of Losers | Randy Travis |
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| Wher'm I Gonna Live | Billy Ray Cyrus |
| I'm In A Hurry (And Don't Know Why) | Alabama |
| Heartland | George Strait |

ACDG 1005 - Top Hits

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|--------------------------------------|------------------------|
| The Sign | Ace Of Base |
| All That She Wants | Ace Of Base |
| The Most Beautiful Girl In The World | Prince |
| Another Sad Love Song | Toni Braxton |
| Breathe Again | Toni Braxton |
| Baby I Love Your Way | Big Mountain |
| Please Forgive Me | Bryan Adams |
| Whoomp! (There It Is) | Tag Team |
| Nothing Compares 2 U | Sinead O'Connor |
| Don't Walk Away | Jade |
| Said I Loved You...But I Lied | Michael Bolton |
| Can We Talk | Tevin Campbell |
| I Can See Clearly Now | Jimmy Cliff |
| Don't Take Away My Heaven | Aaron Neville |
| Word Up | Cameo |
| Again | Janet Jackson |

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*None of these songs contains performances by the original artist(s).

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The Scoop

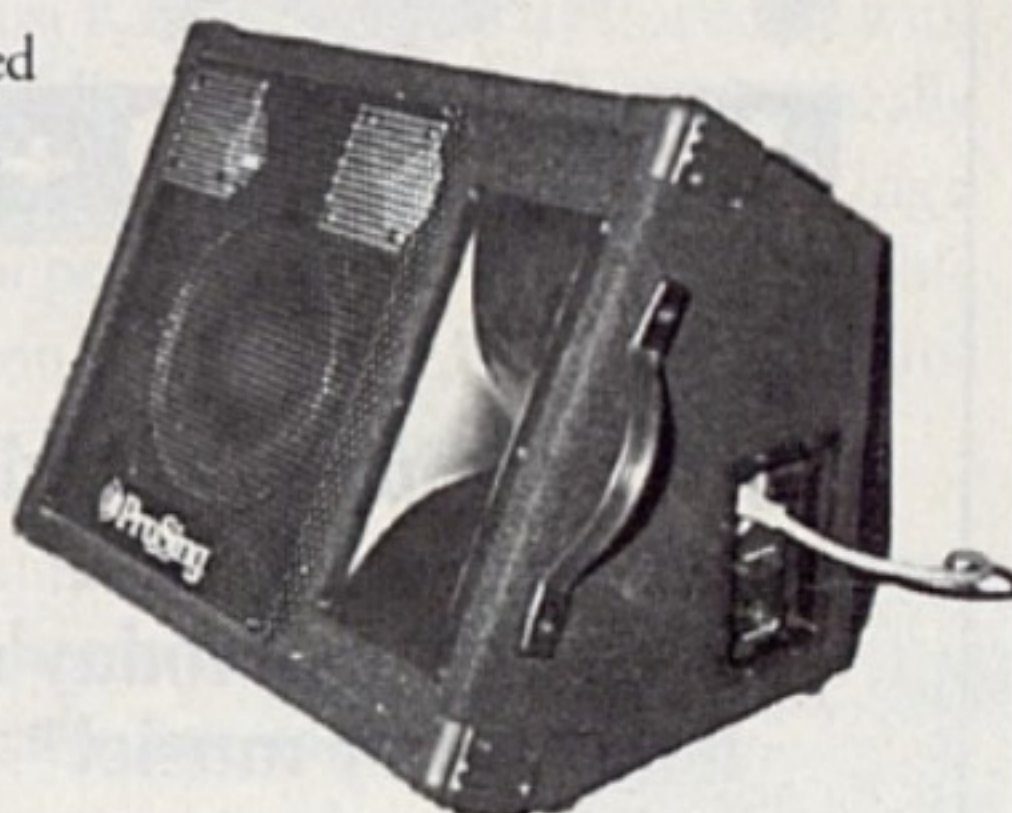
As karaoke continues to grow as a mobile entertainment alternative, the audiences are getting more sophisticated and demanding. Once content with just song sheets and a background track played off a cassette, they now want the same type of set-up as professional singers, which includes a floor monitor and spotlighting.

To help you keep the crowds happy, ProSing Karaoke Co. of Orland Park, Ill has introduced a smart combination of monitor and stage lighting system in a single box. Now your singers can actually hear themselves while a wash of colored light draws the focus of the audience.

Available as either the SLSP0001, with Piezo horn tweeter and a single halogen light, or the SLSP0002 with bi-radial horn lens and dual halogens, the two-way cabinets are designed to be placed at either a 40 or 60 degree angle. Each has a 200 watt heavy duty 8-ohm woofer to handle the bass. Maximum total output is 250W continuous, 400W peaks. There's a built-in volume control on the horn so you can tailor the sound to the venue and avoid feedback. The cabinets are faced with 16 gauge grills and covered with road proven carpet.

The halogen lights are quite bright but can be toned down with gel paper or an external dimmer. They can also be connected to a chaser or other controller.

Retail price for the single light SLSP0001 is \$250, the dual light system lists at \$367. For any KJ looking to give their show and their singers a more professional look and sound, this new ProSing system could be just the key. For more information, contact ProSing Karaoke Co., 800•PRO•SING.



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[Pioneer Karaoke products are sold only in a designated territory]

Sega to operate cable karaoke

Sega Enterprises will begin operating a karaoke cable channel in the fourth quarter of this year. The channel will be accessible through use of the company's new 32-bit game machine, Saturn, which is due to be released in Japan this November.

Sega is currently working with Tokyo Cable Network on a cable video game channel in that city. The company hopes to apply this experience to the new project. With the new channel, song software will be loaded into a host computer, and customers will use their Saturn sets as terminals. The system is essentially the same as that being developed in the United States for the company's Sega Channel.

In Japan, laser disc karaoke is currently the most widespread form. However, Taito Corp. and Dai-ichi Kosho have introduced ISDN-based telephony products that are gradually earning market share. Furthermore, Osaka Cable Television has also announced plans to introduce a karaoke cable channel as part of its service. It is expected that competition in these areas will increase. (As seen in Japan Amusement Monthly, May 1994.)

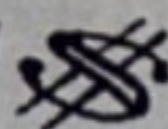
New from SoundChoice

Sound Choice® now has 16 CDGplus™ discs in their commercial karaoke product line. The new releases include: "non-singer" songs *A Boy Named Sue* and *Wildwood Weed*, rap tunes *Whoomp!* *There It Is*, *Shoop*, and *Whatta Man*, classic rock *Money For Nothing*, *Cover Of The Rolling Stone*, and *Gimme Three Steps*, and *TimeWarp* from the cult movie "The Rocky Horror Picture Show."

In addition, the Sound Choice disc #8117, "Songs Your Mother Wouldn't let You Sing" has just been released. This imaginative collection of tunes features *The Rodeo Song*, *The I-95 Song*, *Kiss You All Over*, *My Ding-A-Ling*, *I Touch Myself*, *Let's Talk About Sex* and more. A truly innovative karaoke disc!

Sound Choice is soliciting for song suggestions so if you have any write to P.O. Box 472208, Charlotte, N.C. 28247 or call 800-788-4487 and ask for Chubby.

BizBuzz



John "Summers" Arnold, of John Summers Productions has been serving the tri-state area of Indiana, Kentucky and Ohio for over 21 years. Summers, who runs a single service, catering to mostly weddings and corporate events, has gone full-spectrum in his career. His resume includes working as a Mobile DJ, a Broadcast DJ for a number of stations (including WINK 94.1 and WUBE 105.1) and doing TV commercials. He recently retired from the radio business and is focusing on his mobile company.

Summers' newest gig is "cruise-ins," which are annual car shows for hot rods and classic cars. Summers charges \$350 for a no-frills, four-hour job. If he is asked for Karaoke he rents the equipment. Summers won't do just Karaoke, choosing to combine music with it, so people have a chance to dance as well as sing. Summers likes to be interactive with the audience and swears by his wireless mic.

There are at least 75 other DJ companies in his local area of Cincinnati, Ohio. Summers has noticed the springtime wedding season seems to have slowed down while the second half of the year looks better for business.

In over two decades as a DJ, Summers says the strangest request he ever received was from a father of the bride in Indiana. For the father/daughter dance he was asked to play *Thank God and Greyhound she's gone!*

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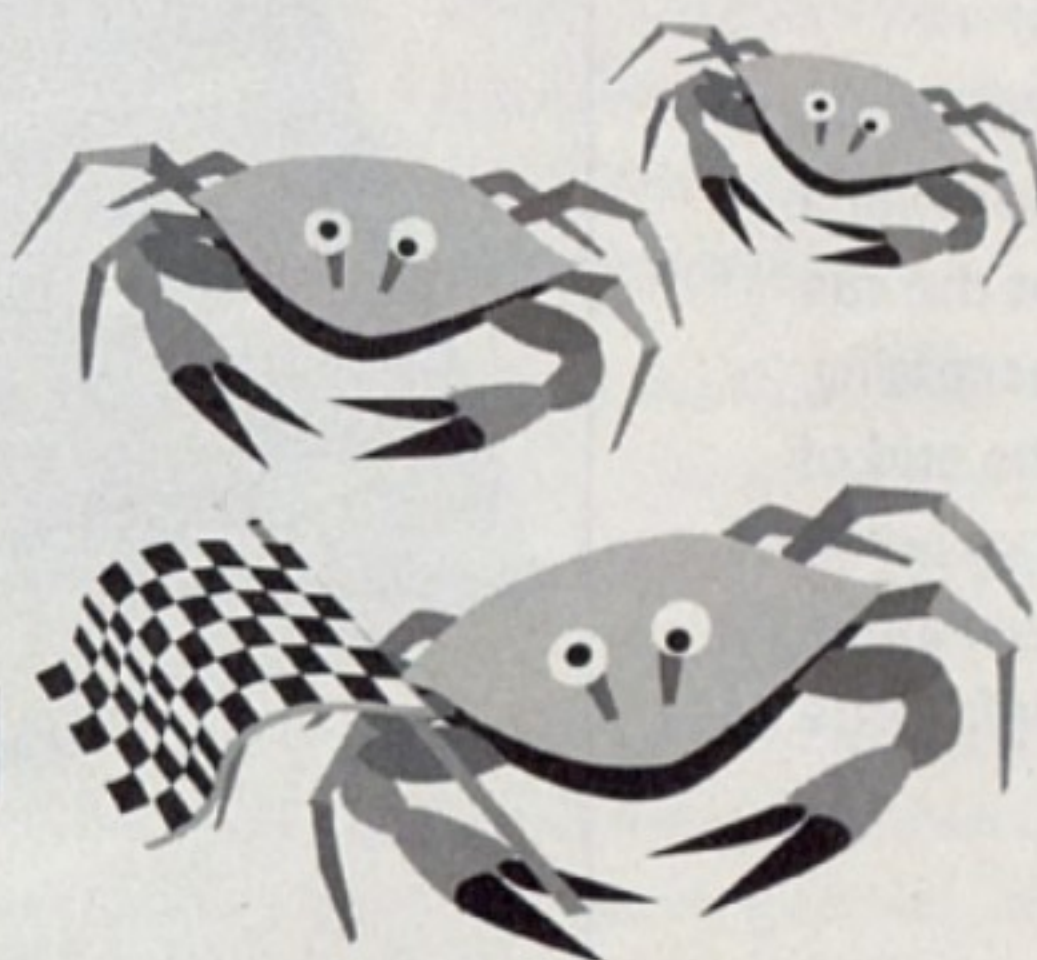
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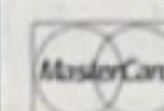
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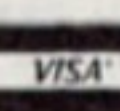
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Pioneer CDJ500G cont'd from page 18

This eliminates the chipmunk-effect traditional pitch controls can have on vocal passages of music. This feature makes the CDJ-500G ideal for broadcast applications where time compression is commonly used.

Loop de loop

For seamless looping of program selections, the CDJ-500G's cue memory utilizes digital sampling technology. By memorizing a fractional second (0.7 seconds) of program selection at the cue point, the player is able to minimize dead air during disc accessing. Pressing the loop button during program play marks the end of the loop and immediately resumes playback from the cue point. Playback of the loop continues until the button is pressed again. DJs who have had to buy duplicate software to loop their favorite music will fall in love with this money-saving feature.

Daisy chain operation

When two CDJ-500G's are connected together via an optional control cable, the Auto Cue function can be used to trigger disc playback on one unit when playback has stopped on the other unit. This makes "brains-free" continuous mixing possible by just changing and cueing one disc while the other one is playing.

Let's not forget CD graphics

If karaoke is your trip, then you will be happy to know that the CDJ-500G supports playback of video graphics. An RCA phono jack provides Video Out for direct connection to TV monitors and VCRs. A built-in RF adapter is also provided for connecting the unit to a TV's 75-ohm antenna jack.



In a nutshell

Apart from a poorly written operating manual and the absence of a numeric keypad for direct access cueing and programmable play, the CDJ-500G is unquestionably one of the most versatile manual CD players on the market today. The addition of a tilt-up display panel with beat counter and optional transport controller with numeric keypad would be a nice touch for future models. If the CDJ-500G is any indication of Pioneer's interest in this marketplace, then the future for interactive CD mixing looks very promising indeed.



DJ'ing Elegant Weddings



by John Rozz

On occasion I'm asked to do what I call upscale "high society" weddings. Many of these people are older than average clients. For some it's a second or third marriage. Getting this sort of gig goes back to when I started playing weddings with my cousin's band at the tender age of 13, honking on my tenor sax. The connections I made then have helped me in my business many times over.

High society weddings require a simple sound system, one able to work in tight, big-city establishments, yet able to give good, clean sound. Upon the guests' arrival and throughout cocktails much of my music consists of classic artists like Ella Fitzgerald, Sarah Vaughn and Stan Getz, to name a few. There still seems to be a big call for Bossa Nova in the New York City area.

After about 45 minutes I like to get the guests dancing to my classic swing set that includes: Duke Ellington, Glenn Miller, Lionel Hampton, and Count Basie. When this set is completed I recognize (not introduce) the bridal couple. Everyone at the affair knows the bride and groom, to do introductions by name would just be tacky.

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I welcome the couple to the dance floor for their dance together. If there is a bridal party, they generally do not join in. In most cases there might only be a matron of honor and best man. Approaching the end of the song, I announce for all guests to join in as I start another slow song.

Then I go into my classic dance set which consists of Meringues, Salsas, Cha Cha's, fast swing, ballroom classics and one or two 3/4 waltzes and the Blue Danube.

When the first course to dinner is ready to be served I go into classical music, Broadway show tunes or New

Age music. After about 10 to 15 minutes I go into a dance set such as Hora Melody, Brazilian Dance and some class Top 40, lasting about 15 minutes. Then I ask everyone to be seated for the second course and second program of classic Jazz and Broadway show tunes for 15 to 20 minutes. Another set of dance music follows and then the final course is served. After the final course, the cake is cut and served. At high society weddings there is generally no announcement on the cutting of the cake, it's just done. I take a 15 minute break with no music at all so people can chat and regroup.

Afterwards, in most cases, the bride and groom leave the building and the bouquet is thrown outside as they get into the limo. There typically is no garter. Guests come back in and dance for another half hour or so, then it's time to say goodnight.

My fee for an engagement of this caliber is approximately \$1,500, which includes myself, an assistant and my driver (who stays with the truck), a prerequisite in New York City!

John Rozz is owner of Sound Spectrum Entertainment, 169 North Plains Industrial Road, Wallingford, Conn., 06492. He is available for training, consultation and workshops by calling 203-265-9796, or FAX 203-265-1163.

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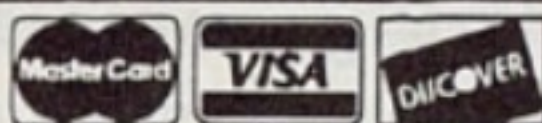
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12. Mezinka

Horas

13. Oseh Shalom
14. Short Hora Medley

Israeli Dances

15. Mayim Mayim
16. Yesh

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1. Compadre Pedro Juan
2. Merengue Del Tren

MAMBO

3. Mamba Jambo

SAMBA

4. Samba Pa Ti
5. A Felicidade

TANGO

6. La Compasita

RHUMBA

7. Besame Mucho
8. Miami Beach Rhumba

CHA CHA

9. Cherry Pink & Apple Blossom
10. Oy Como Va

SALSA

11. Maria Cervantes
12. Sauvécito

CUMBIA

13. Tiberon

BOSSA NOVA

14. Desafinado

LAMBADA

15. Lambada

CONGA

16. Conga Line Medley (Hot Hot Hot, Everybody Salsa & Percussion Jam)

CALYPSO

17. Jamaica Farewell
18. Dayo

CD3 THE COMPLETE NOVELTY AND PARTY THEME CD

1. Rap Beat
2. Na Na, Hey Hey, Kiss Him Goodbye - chorus
3. Land of 1,000 Dances - chorus
4. Rock N' Roll Part II
5. Mission Impossible Theme
6. Jeopardy Clock
7. Reveille
8. Yakety Sax

NOVELTY SOUND EFFECTS

9. Siren
10. Bell
11. Buzzer
12. Gong
13. Laugh Trak
14. Applause
15. Applause, with whistle
16. Rim Shot
17. Drum Roll (15 seconds)
18. Long Drum Roll (60 seconds)

NOVELTY DANCES

19. Square Dance
20. Teton Mountain Stomp
21. Hula - Aloha Oe
22. Mexican Hat Dance
23. Can-Can
24. Fiesta Party Line (Pizza Theme)
25. Limbo Medley (Limbo Rock, Tequila, Iko-Iko)

GRAND ENTRANCE THEMES

26. Space: 2001 Space Odyssey
27. TV: 20th Century Fox
28. Olympics: Olympics Theme
29. Sports: Wide World of Sports
30. Baseball: Take Me Out to the Ballgame

31. Carnival: Gladiators March
32. Circus: Over The Waves
33. Surfing: Hawaii Five-O
34. Money: Dynasty Theme
35. Broadway: Broadway Medley (That's Entertainment, Hooray For Hollywood, There's No Business Like Show Business, Give My Regards To Broadway, Cabaret)
36. Mardi Gras Medley: (When The Saints, Way Down Yonder, Muskrat Ramble)
37. Politics: Hail to the Chief
38. Military: Stars and Stripes Forever
39. Candy Cart: Candy Man
40. Graduation: Pomp and Circumstance
41. Camp: Hello Mudda, Hello Fadda
42. Ship/Cruise: Gilligan's Island
43. Beauty: Miss America

MUMMERS

44. Golden Slippers
45. If My Friends Could See Me Now
46. Alabama Jubilee
47. Pennsylvania Polka
48. Baby Face
49. Four Leaf Clover
50. Mummer's Medley (Golden Slippers, Alabama Jubilee, If My Friends Could See Me Now)

CD4 THE COMPLETE TRADITIONAL PARTY CD

BIRTHDAY

1. Happy Birthday (trad., voc.)
2. Happy Birthday (trad., inst.)
3. Happy Birthday (swing, voc.)
4. Happy Birthday (swing, inst.)
5. Happy Birthday (funky camp style)

ANNIVERSARY

6. Anniversary Song
7. Anniversary Waltz
8. Happy Anniversary

WEDDINGS

Processionals

9. Pachelbel's Canon in D
10. Trumpet Voluntary
11. Here Comes The Bride
12. Mendelssohn's Wedding March
13. Simon Tov & Mazel Tov (voc.)

Parental Dances

14. Daddy's Little Girl (vocal)
15. Daddy's Little Girl (instrumental)
16. Sunrise, Sunset (vocal)
17. Sunrise, Sunset (instrumental)

Cake

18. Cut the Cake (trad., voc.)
19. Cut the Cake (trad., inst.)
20. Cut the Cake (swing, inst.)
21. Cut the Cake (funky, inst.)

TRADITIONAL DANCES

Waltz

22. Edelweiss

Foxtrot

23. I'll Be Seeing You

Jitterbug

24. Opus One

Swing

25. American Bandstand

Continental

26. Night Train

ETHNIC DANCES

Irish

27. Irish Jig Medley: (Irish Washerwoman, McNamara's Band, Gary Owen)

Polish

28. Beer Barrel Polka
29. Kochany Mazurka (or Oberek)
30. Dollar Dance Polka

Italian

31. Tarantella

Greek

32. Zorba The Greek
33. Miserlou

Jewish

34. To Life - Hora (instrumental)
35. Happy Bar Mitzvah (vocal)
36. Happy Bat Mitzvah (vocal)

TRADITIONAL PRESENTATION BACKGROUND MUSIC

37. That's What Friends Are For (instrumental)
38. Memory (instrumental)

CD5 THE COMPLETE SPECIALTY PARTY CD

SPECIALTY DANCES

1. Stripper (with drum roll intro)
2. Chicken Dance (speed up version)
3. Chicken Dance International with various ethnic promenades: (The Original, Beer Barrel Polka, Mexican Hat Dance, Irish Jig, Tarantella, Hava Nagilah)
4. Alley Cat (speed up version)
5. Electric Slide (speed up vers.)
6. Party Train Medley: (If My Friends Could See Me Now; Happy Days Are Here Again; California Here I Come; When The Saints Go Marching In; Hey Look Me Over; Hail, Hail, The Gang's All Here; When The Saints Go Marching In)
7. Bunny Hop
8. Hokey Pokey (Funky Version)
9. Hokey Pokey (Thrash Version)

10. Bristol Stomp
11. Charleston
12. New York, New York (Instru. Line Dance Beat)
13. Chorus Line
14. Cotton-eyed Joe/Scottische (censored) by Isaac Payton Sweats
15. Cotton-eyed Joe/Scottische (uncensored) by Isaac Payton Sweats
16. Belly Dance

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17. Someday My Prince Will Come

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18. Blue Danube

Cha Cha

19. Tea For Two

Fox Trot

20. Begin The Beguine

Bosse Nova

21. Girl From Ipanema

CD6 THE COMPLETE GRAND ENTRANCE PARTY CD

Cheers

1. "Charge" Cheer (Organ)
2. "Charge" Cheer (Trumpet)
3. Motivator Cheer
4. "Let's Go" Cheer
5. "One" Cheer
6. "Rock You" Cheer

Grand Entrance

7. Slow Motion - Chariots of Fire
8. Sports - Sirius (Chicago Bulls Theme)
9. Football - Monday Night Football
10. Sports - Notre Dame Fight song
11. Basketball - Sweet Georgia Brown
12. Champion - Rocky Theme
13. March - Washington Post March
14. Racing - William Tell Overture
15. Patriotic - Yankee Doodle Dandy
16. Armed Forces - Bridge Over The River Kwai
17. Royalty - Masterpiece Theater Theme
18. Blues - Blues In The Night
19. Rockin' - Groovin' With Mr. Bloe
20. Dessert - Fanfare For the Common Man
21. Cruise - Love Boat Theme (reggae style)
22. Strange - Twilight Zone
23. Scary - Jaws
24. Sneaky - Pink Panther Theme
25. Friends - Thank You For Being A Friend (Golden Girls Theme)

26. Friends - As Long As We've Got Each Other (Growing Pains Theme)
27. TV - Entertainment Tonight Theme
28. Talent - Star Search Theme
29. Comedy - Saturday Night Live Theme
30. News - ABC World News Tonight Theme
31. Talk Show - Old Tonight Show Theme (Johnny Carson)
32. Talk Show - New Tonight Show Theme (Jay Leno)
33. Talk Show - Arsenio Hall Theme

Wedding Grand Entrance

34. Here Comes The Bride (Swing)
35. Here Comes The Bride (Disco)
36. Puttin' On The Ritz (Bridal Party)
37. Cut The Cake (Disco)

Solo Grand Entrance

38. Drum Solo - Roll Off
39. Drum Solo - March
40. Drum Solo - Big Band
41. Drum Solo - Rock
42. Drum Solo - High Energy
43. Trumpet Fanfare - Horse Race
44. Trumpet Fanfare - Bull Fight
45. Trumpet Fanfare - Royalty
46. Sexy Sax Solo
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9. You Are The Love Of My Life

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10. I Love You
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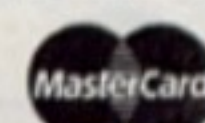
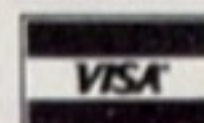
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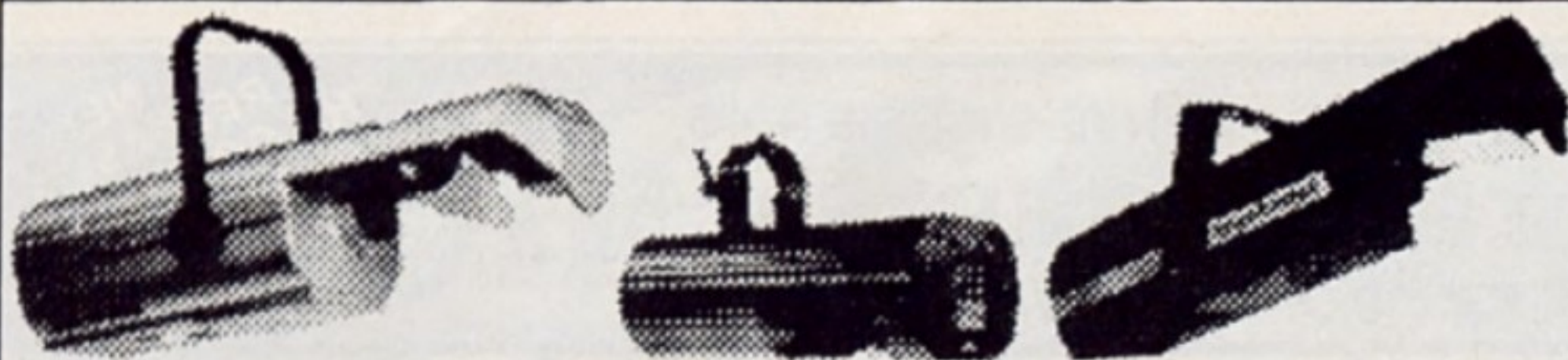
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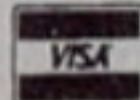
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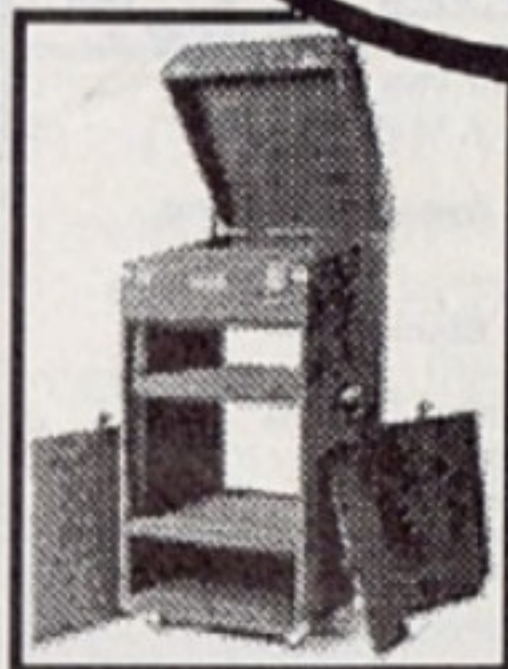
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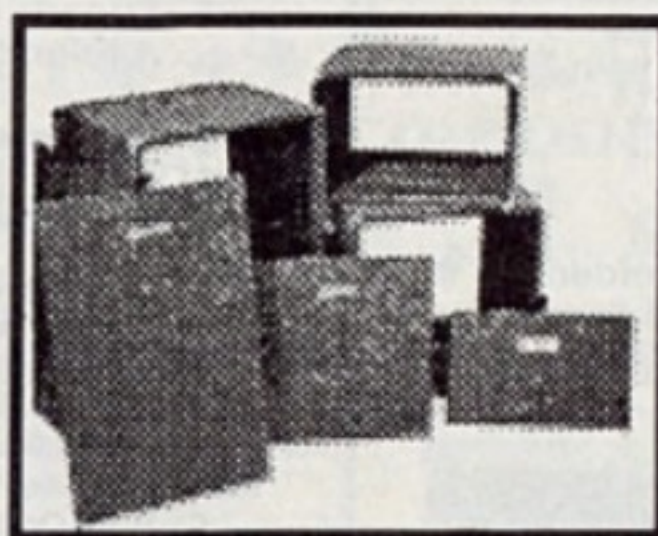
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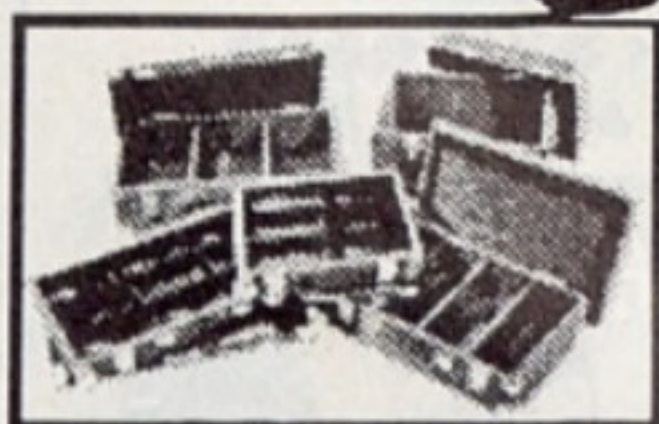
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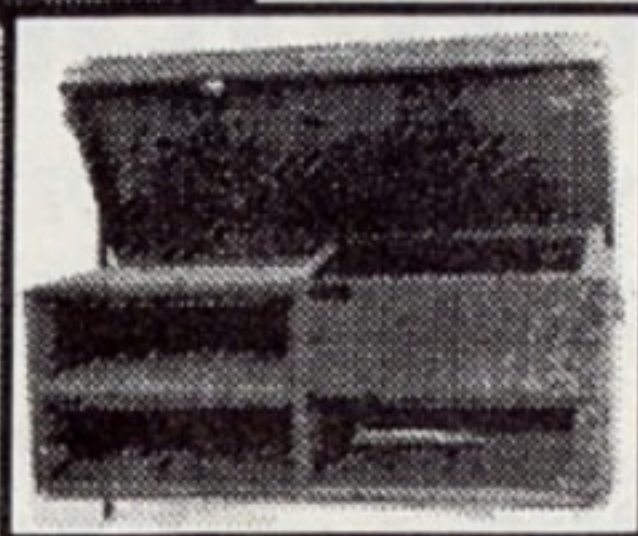
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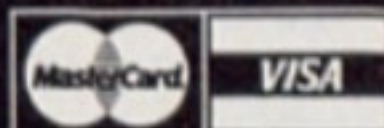
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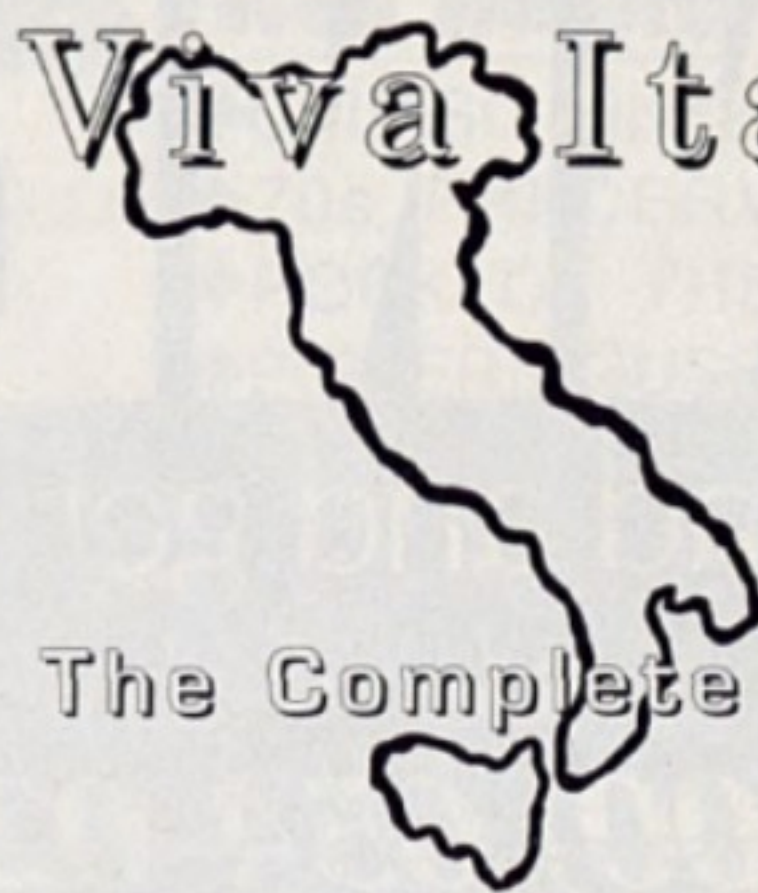
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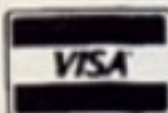
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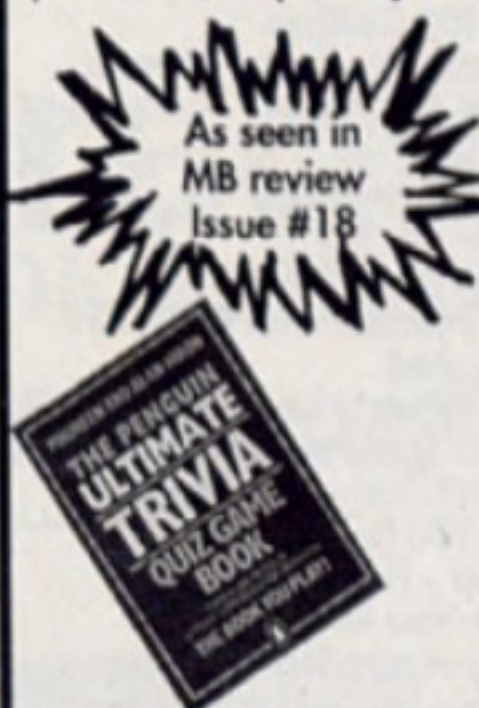
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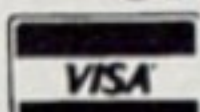
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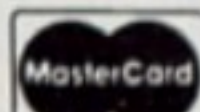
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Sir Mix-a-lot - Baby Got Back
Shamen - Move Any Mountain
Kym Sims - Too Blind To See It

BP 13
Right Said Fred - I'm Too Sexy
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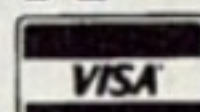
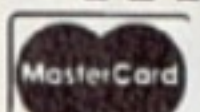
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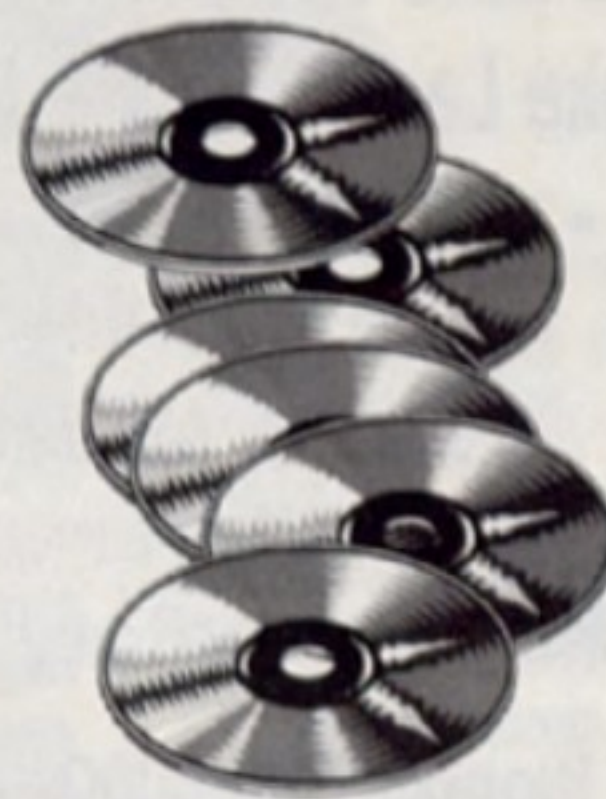


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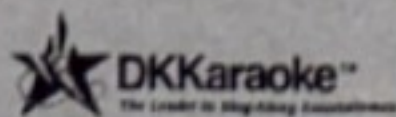


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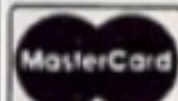
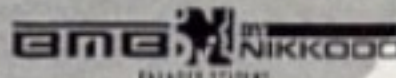
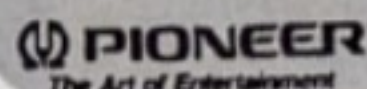
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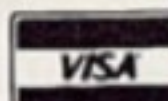
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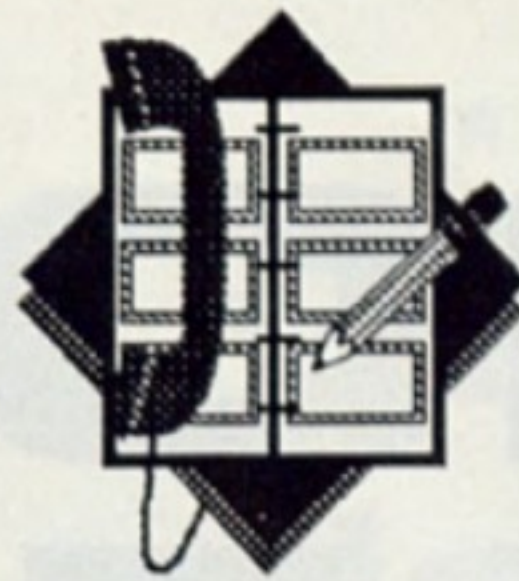
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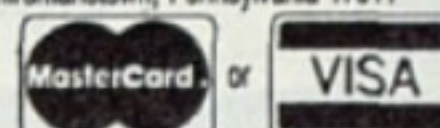
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CHARTS!

Dance / Top 40

| # | TITLE (BPM) | ARTIST/LABEL |
|-----|---|-------------------------------------|
| 1. | TOTAL ECLIPSE OF THE HEART (132) | NIKKI FRENCH/ ENERGISE |
| 2. | ALWAYS (131) | ERASURE/ MUTE/ELEKTRA |
| 3. | DON'T CRY FOR ME ARGENTINA (120) | DONNA SUMMER/ HOT TRACKS |
| 4. | I WANT YOU (122) | JULIET ROBERTS/ REPRISE |
| 5. | ROCK MY HEART (132) | HADDAWAY/ ARISTA |
| 6. | YOUNG HEARTS RUN FREE (124) | RESPECT FEAT HANNAH JONES/ ALMIGHTY |
| 7. | WHAT'S UP (130) | DJ MIKO/ ZYX |
| 8. | RIGHT IN THE NIGHT REMIX (132) | JAM 'N' SPOON/ DANCE POOL |
| 9. | SMELLS LIKE TEEN SPIRIT b/w STOP THE HANDS OF TIME (130) | ABIGAIL/ KLONE |
| 10. | SOMEDAY WE'LL BE TOGETHER (124) | DIANA ROSS/ MOTOWN |
| 11. | HIGH ON A HAPPY VIBE (135) | URBAN COOKIE COLLECTIVE/ PULSE 8 |
| 12. | YOUNG OFFENDER b/w LIBERATION (128) | PET SHOP BOYS/PARLAPHONE |
| 13. | LOOK WHO'S TALKING (135) | DR. ALBAN/ DR/BMG |
| 14. | STATE OF THE NATION REMIX b/w WITHOUT YOU (130) | OBSESSION/ ALMIGHTY |
| 15. | RUNAWAY TRAIN (132) | PLEASURE ZONE/ KLONE |
| 16. | FUTURE LOVE (130) | 4-2 THE FLOOR/ ALMIGHTY |
| 17. | WORLD IN YOUR HANDS (138) | CULTURE BEAT/ DANCE POOL |
| 18. | FREE, GAY & HAPPY (129) | COMING OUT CREW |
| 19. | RIDING ON A TRAIN (142) | ODYSSEY/ METRONOME |
| 20. | BECAUSE OF YOU (126) | GABRIELLE/ GO BEAT |
| 21. | SATURDAY NIGHT, SUNDAY MORNING (121) | T-EMPO/ OOV/FFR |
| 22. | YOUR LOVE (132) | FARGETTA/ ZYX |
| 23. | WHISPERING YOUR NAME REMIX (128) | ALISON MOYET/ DIRECT HIT |
| 24. | HOLD ME (142) | SOPHIE/ TIME |
| 25. | WHENEVER YOU'RE LONELY (130) | JEFF JOHNSON/ INTERHIT |
| 26. | AMERICAN LOVE (119) | ASTAIRE/ PASSION |
| 27. | MOVING ON UP (126) | M PEOPLE/ EPIC |
| 28. | FOR YOUR LOVE b/w GOT TO GET YOU REMIX (132) | CHARADE/ PASSION |
| 29. | SAIL AWAY (134) | URBAN COOKIE COLLECTIVES/ PULSE 8 |
| 30. | DOMINIQUE ('94 CLUB REMIX) (129) | THE SINGING NUN/ INDISC |
| 31. | THE POWER OF LOVE (129) | ADAM & EVE/ PINK LABEL |
| 32. | TELL ME THAT YOU WANT ME (134) | KIM SANDERS/ ABFAHRT |
| 33. | MY IDEA OF HEAVEN (131) | HAZELL DEAN/ WICKED VIBES |
| 34. | LOVE ME TOMMOROW (128) | VELVET CRUSH/ INDISC |
| 35. | SAVE ME FROM MYSELF (127) | TARA/ ZTT |
| 36. | ALL FOR LOVE (127) | BACK TO THE BASICS/ ALMIGHTY |
| 37. | COULD IT BE I'M FALLING IN LOVE (122) | WORLD'S APART/ ARISTA |
| 38. | I WOULDN'T NORMALLY DO THIS KIND OF THING (132) | PET SHOP BOYS/ ERG/EMI |
| 39. | GO BEFORE YOU BREAK MY HEART (130) | TEARS 'N' JOY/ ARIOLA |
| 40. | MY BODY (138) | DJH FEAT STEFY/ WICKED & WILD |

Dance Top 40 courtesy of
Dance Music Authority- 708-614-8417

DANCIN' VOLUME 1

| | | |
|-----|---------------------------|----------------------------|
| 1. | BOOT SCOOTIN' BOOGIE | BROOKS & DUNN |
| 2. | CHATTAHOOCHIE | ALAN JACKSON |
| 3. | COWBOY BEAT | BELLAMY BROTHERS |
| 4. | ACHY BREAKY HEART | BILLY RAY CYRUS |
| 5. | T-R-O-U-B-L-E | TRAVIS TRITT |
| 6. | ONE MORE LAST CHANCE | VINCE GILL |
| 7. | TRASHY WOMEN | CONFEDERATE RAILROAD |
| 8. | ALL MY EX'S LIVE IN TEXAS | GEORGE STRAIT |
| 9. | WILD MAN | RICKY VAN SHELTON |
| 10. | MONEY IN THE BANK | JOHN ANDERSON |
| 11. | JANIE BAKER'S LOVE SLAVE | SHENANDOAH |
| 12. | IT SURE IS MONDAY | MARK CHESTNUTT |
| 13. | OKLAHOMA SWING | REBA MCENTIRE & VINCE GILL |
| 14. | DOWN AT THE TWIST & SHOUT | MARY-CHAPIN CARPENTER |

DANCIN' COUNTRY VOLUME 2

| | | |
|-----|-----------------------------------|----------------------|
| 1. | RENEGADES, REBELS & ROGUES | TRACY LAWRENCE |
| 2. | EVERY LITTLE THING | CARLENE CARTER |
| 3. | T.L.C.A.S.A.P. | ALABAMA |
| 4. | GIRLS WITH GUITARS | WYNONNA |
| 5. | LIFE #9 | MARTINA MCBRIDE |
| 6. | DANCE | TWISTER ALLEY |
| 7. | RIP OFF THE KNOB | BELLAMY BROTHERS |
| 8. | WALK SOFTLY ON THIS HEART OF MINE | KENTUCKY HEADHUNTERS |
| 9. | IF I HAD A CHEATIN' HEART | RICKY LYNN GREGG |
| 10. | A LITTLE LESS TALK | TOBY KEITH |
| 11. | BOP | DAN SEALS |
| 12. | ROCK MY WORLD | BROOKS & DUNN |
| 13. | WHAT'S IT TO YOU | CLAY WALKER |
| 14. | YOU LOOK SO GOOD IN LOVE | GEORGE STRAIT |

| # | TITLE | ARTIST/LABEL |
|-----|-------------------------------|-----------------------------------|
| 1. | PIECE OF MY HEART | FAITH HILL/ WARNER |
| 2. | INDIAN OUTLAW | TIM MCGRAW/ CURB |
| 3. | HONKY TONK SUPERMAN | AARON TIPPIN/ RCA |
| 4. | JUST ONCE | DAVID LEE MURPHY/ MCA |
| 5. | LITTLE ROCK | COLLIN RAYE/ EPIC |
| 6. | IF BUBBA CAN DANCE | SHENANDOAH/ RCA |
| 7. | ROPE THE MOON | JOHN MICHAEL MONTGOMERY/ ATLANTIC |
| 8. | A GOOD RUN OF BAD LUCK | CLINT BLACK/ RCA |
| 9. | GOD BLESSED TEXAS | LITTLE TEXAS/ WARNER |
| 10. | NO DOUBT ABOUT IT | NEAL MCCOY/ ATLANTIC |
| 11. | FAST AS YOU | DWIGHT YOAKAM/ REPRISE |
| 12. | MY FAVORITE THINGS | LORRIE MORGAN/ BNA |
| 13. | GEORGIA ON A FAST TRAIN | SHAVER/ ZOO |
| 14. | HONKY TONK CROWD | RICK TREVINO/ COLUMBIA |
| 15. | DON'T TAKE THE GIRL | TIM MCGRAW/ COLUMBIA |
| 16. | HEY CINDERELLA | SUZIE BOGGUSS/ LIBERTY |
| 17. | I SWEAR | JOHN MICHAEL MONTGOMERY/ ATLANTIC |
| 18. | LOOKIN' IN THE SAME DIRECTION | KEN MELLONS/ EPIC |
| 19. | WALKING AWAY A WINNER | KATHY MATTEA/ MERCURY |
| 20. | MY NIGHT TO HOWL | LORRIE MORGAN/ BMG |
| 21. | TAKE IT EASY | TRAVIS TRITT/ GIANT |
| 22. | ONCE IN A WHILE | BILLY DEAN/ LIBERTY |
| 23. | WISH I DIDN'T KNOW NOW | TOBY KEITH/ MERCURY |
| 24. | WHY HAVEN'T I HEARD FROM YOU | REBA MCENTIRE/ MCA |
| 25. | ADDICTED TO A DOLLAR | DOUG STONE/ EPIC |

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Association News

One reception saved boosts industry's reputation

"The DJ is sick and we do not have anyone to cover for tonight's reception." That was the call received by one of Denver's premier hotels one hour before the wedding reception was to begin. But just as things looked bleakest for the couple whose party was on the line, the hotel catering director put in a call to CAMMO, the Colorado Association of Mobile Operators, to see if they could help out. Within ninety minutes, an emergency DJ was on site and ready to play. DJs, like everyone, can get sick and miss a gig which is why CAMMO has established a 24-hour emergency hotline to cover unforeseen circumstances. The members of CAMMO are taking their association beyond being a networking/referral group and provide a valuable service to consumers. Just ask the bride whose wedding was saved by the Colorado Association of Mobile Operators. For more information on CAMMO, contact Pat Bruno (303)426-9990 or Doug Lane (303) 778-0045.

CDJA welcomes Atlantic region chapter

The newly formed Atlantic region chapter of the Canadian Disc Jockey Association held local executive board elections in Halifax, N.S. in April. National president, Larry Hampson, officiated the meeting. Among the newly elected are: Mike Hammond of Music Plus DJ Services — local president, Rex Spindler of Total Music Productions — vice president, Fred Bowdridge of Fred's Electronics and DJ Service — membership secretary, Rick Lohnes of Bridgewater Music Services — local treasurer, and Pam Spindler of Hot Traxx Country Video — recording secretary.

Entertainment and education at the meeting was provided by "Big John" Greenhalgh who spoke on "How to Price DJ Services." Special thanks to Craig Robertson of Lights, Sound, Action Entertainment for his fabulous job in organizing and getting this new chapter off the ground.

DJ World '95

The next Canadian DJ Show and Convention, set for April 13—15, will be held at the Waterloo Inn, Waterloo, Ontario. It will be organized by the SEGUE Productions committee and the CDJA is co-sponsoring. Waterloo is about 45 minutes east of Toronto's Pearson International Airport. More details to come.

British DJ legend visits the West

First making his mark in the late '60s for developing the "Black Box" system — consisting of two turntables and a mixer in a black leather console — DJ icon Dave Simms, from England, journeyed to New York City and Toronto (as guest of the CDJA) over the summer to promote his newest invention — the "light therapy" unit. Simms' lighting unit is used to remedy Seasonal Affective Disorder (SAD). Said to affect as many as two million people in England alone, SAD is a medical condition brought on by lack of sun which can lead to severe depression. Simms' company manufactures and distributes these therapy units throughout Europe and now America.



Cued Up!

Send information to Cued Up, c/o Mobile Beat, P.O. Box 309, East Rochester, NY 14445-0309. Include name of event, date, location and phone number for information. Information should be received at least two months prior to event.

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Chicago, IL
800-247-388

August 13-14
Woodstock '94
Saugerties, NY

August 29-31
Int'l DJ Expo
Atlantic City, NJ
516-767-2500

September 11-14
PLASA
London, Eng.
+44 (0) 71 370 8229

November 18-20
Lighting Dimensions
Reno, NV

January 6-9, 1995
CES
Las Vegas, NV

January 20-23, 1995
NAMM
Anaheim, CA

April 13-15, 1995
Canadian DJ Show and
Convention
Waterloo, Ontario, Canada

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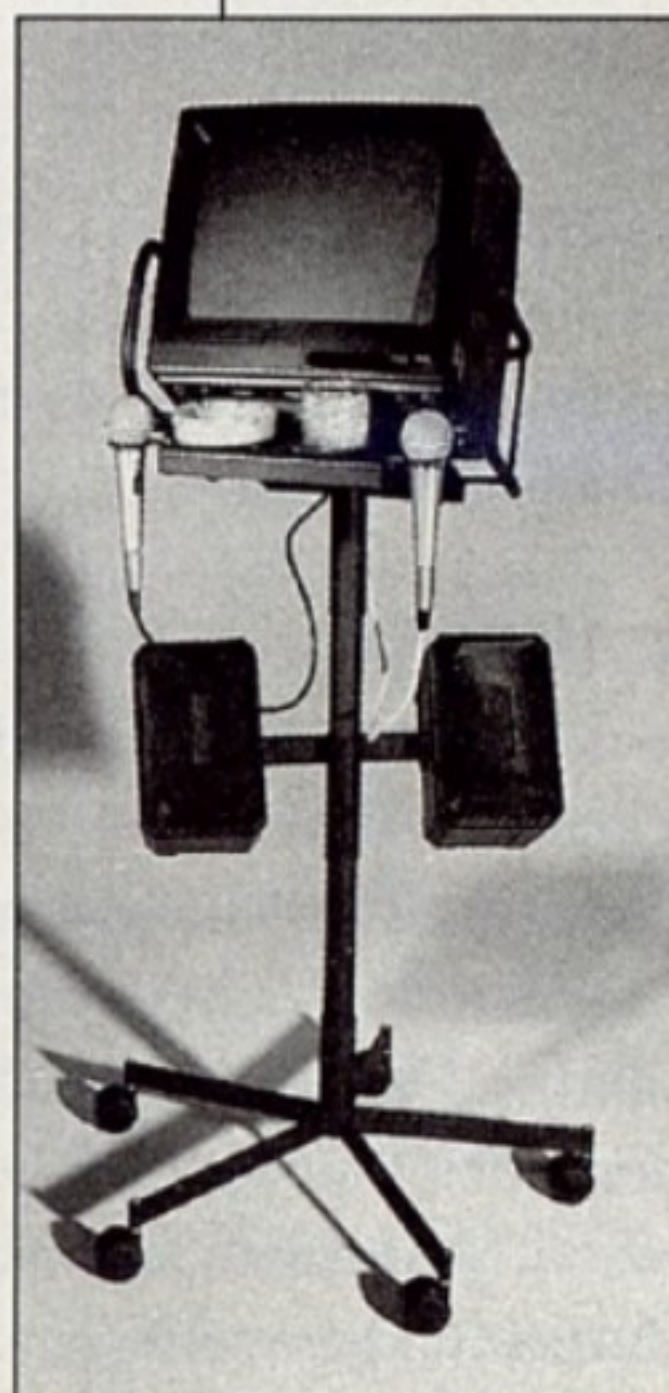
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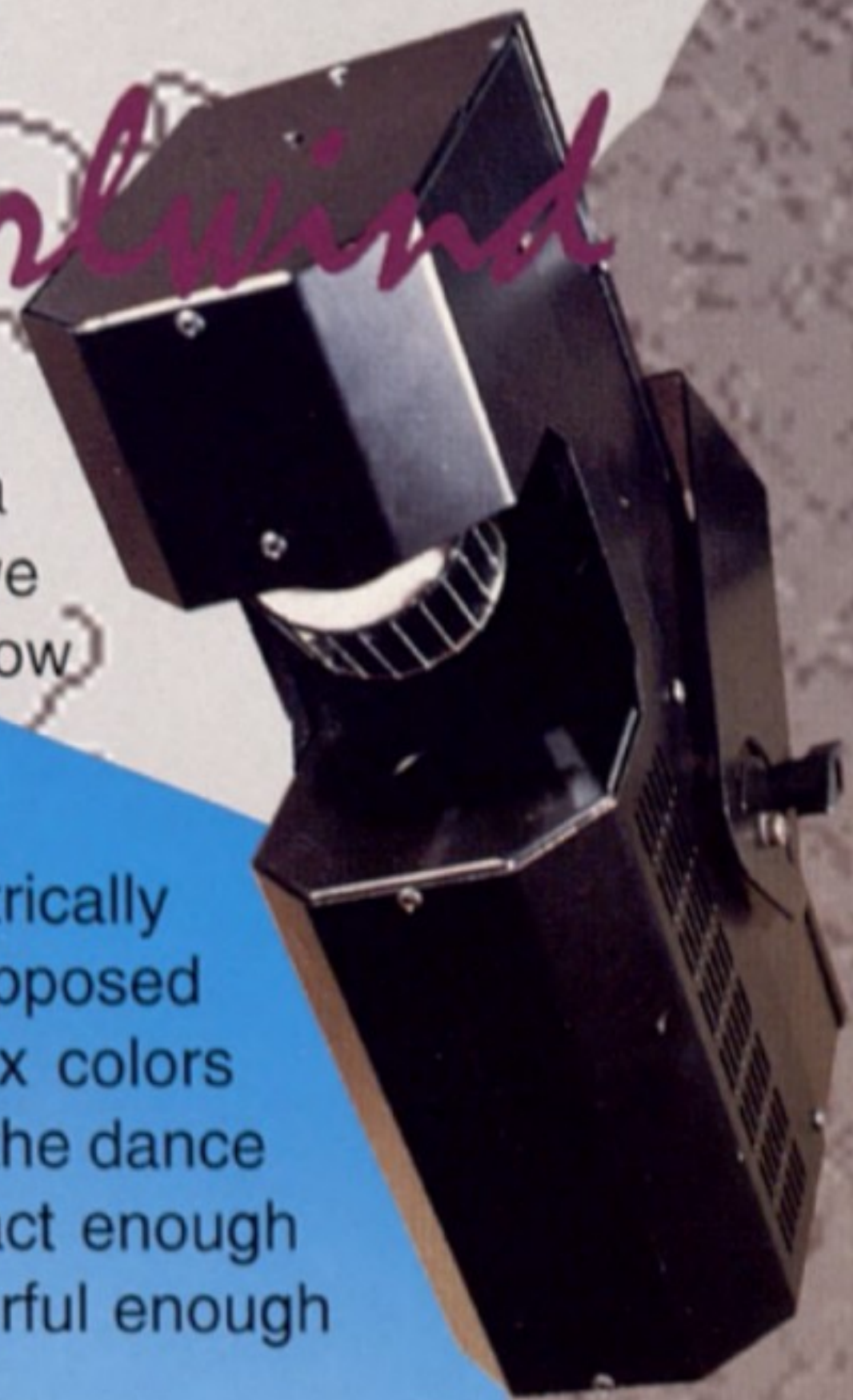
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Whirlwind

The Whirlwind is a very interesting new effect powered by a 24V 250W light source and we are proud to offer it at a great low price!

This unit has a unique asymmetrically mounted cylindrical mirror as opposed to a flat mirror that reflects six colors (plus white) spread out across the dance floor. The Whirlwind is compact enough to use in small clubs yet powerful enough for larger venues.



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